297.

Ma small
602
Knoedler & Co
14 East 57th Street

mentin, $900; "La Falaise," Monet, $3,200; "Evening in Provence," Muenier, $260; "A Shepherdess," Billet, $400; "The Fiance," Moreau, $375; "Escaut," Thaulow, $3,800; "The Hour When the Lion Drinks," Swan, $3,550; "Interior of a Cottage," Israels, $8,000; "Sheep at the Drinking Place," Jacque, $4,000; "View of Constantinople," Ziem, $4,650; "Bear Devouring His Prey," Barye, $245; "A Lion," Barye, $600; "Sheep in a Lane," Millet (pastel), $3,000; "A Cavalier," Charlemont, $370; "View of Paris," Vollon, $500; "Waiting Her Turn," Bourguereau, $1,600; "River Landscape," Von Goyen, $300; "Italian Ruins," Guardi, $300; "Donkey Race," Morland, $310; "The Toilette," Van der Neer, $250; "Reluctant," Morland, $800; "St. Mark's Place," Guardi, $550; "The Mad Bull," Morland, $425; "Fishing in the River," De Boys, $375; "Napoleon at the Hunt," Flameng, $1,500; "A Port of Holland," Van Goyen, $300; "The Old Mill," Crome, $400; "Portrait of a Lady," Netscher, $260; "Portrait of Sacchini," Reynolds, $2,450; "Visiting the Ruins," Outin, $260; "Still Life," Isabey, $4,000; "The Embroidery Frame," Munkacsy, $650; "Patient Angler," Offermans, $325; "Landscape With Woman and Cows," Corot, $4,500; "The Frog Pool," Jules Dupré, $6,850; "The Shepherd," Millet (chalk drawing), $2,500; "Constantinople," Ziem, $850; "The Encampment," Fromentin, $1,500; "Fecamp," Jongkind, $1,100; "Landscape and Figures," Corot, $4,600; "Forest of Fontainebleau," Diaz, $950; "Fern Gatherers," Diaz, $1,750; "Windy Weather," Jules Dupré, $1,900; "Morning Call," Isabey, $2,350; "La Ferte," Corot, $11,500; "Fecamp," Jongkind, $1,110; "Sandy Road," Diaz, $7,800; "Village Houses," Corot, $1,000; "La Rivière," Rousseau, $9,500; "Unloading the Boat," Troyon, $5,700; "Versailles," Flameng (1805), $950; "Marine," Thaulow, $900; "Washerwoman," Thaulow, $2,825; "Interior of a Mosque," Pasini, $1,000; "Forest of Fontainebleau," Diaz, $2,000; "Return From the Mill," Corot, $4,000; "Shepherd and Flock," Jacque, $8,100; "Venus and Cupid," Diaz, $3,000; "Morning at the Farm," Jules Dupré, $3,800; "Twilight," Corot, $7,100; "Automedon and the Horses of Achilles," Regnault, $12,500; "Smugglers Attacked by a Frigate," Isabey, $2,600; "Centaurs," Barye (bronze), $900; "The Deluge," Bronze, $500.

'Brush & Pencil', April 1902.

The Boussod, Valadon & Co. sale, on February 26, 27, and 28, brought $267,885. The following pictures brought $250 or over: "The Philosopher," Charlemont, $650; "Mill at Osny," Sanchez-Perrier, $375; "Head of a Girl," Jacquet, $250; "The Cottage," Jules Dupré, $400; "Oriental Landscape," Diaz, $700; "The Pool," Corot, $4,600; "Sunset at Meriel," Daubigny, $1,600; "The Poultry Barn," Jacque, $1,000; "Mysterious Portal," Pasini, $250; "The Hammock," Boldini, $475; "Approaching Storm," Michel, $625; "Watering the Cows," Jules Dupré, $1,500; "On the Cliffs, Villerville," Daubigny, $775; "Olive Grove," Cazin, $1,000; "Clair de Lune," Ridgeway Knight, $825; "Ambleteuse," Thaulow, $670; "Boulevard, Port Royal," Jongkind, $950; "The Brook," Thaulow, $1,800; "The Letter," Lynch, $400; "Washington Square," Thaulow, $2,600; "Feeding Chickens," Van Marcke, $1,650; "The Dunes," Hitchcock, $460; "Coast Scene," Jacob Maris, $5,500; "The Thistle," Bouguereau, $3,400; "The Drinking Place," Muenier, $400; "Christopher Columbus," Benjamin-Constant, $450; "Looking Back," Jacquet, $450; "Canal in Holland," Jongkind, $915; "Dieppe," Vollon, $530; "On the Beach," Hagborg, $300; "Street at Top Kanels," Pasini, $850; "Interior," Corot, $1,475; "Wood Gatherers," Diaz, $730; "Valley of Treport," Troyon, $1,000; "Landscape With Three Trees," Michel, $1,050; "Cows by the Water," Howe, $350; "The Valley," Billotte, $600; "Banks of the Marne," Heilbuth, $320; "Evening Effect," Thaulow, $810; "La Source," Ridgway Knight, $910; "Ride for Life," Kowalski, $650; "Cows at the Watering Place," Julien Dupré, $450; "Visiting the Foals," Goubie, $675; "Windmill and Geese," Hitchcock, $290; "Shepherdess and Sheep," Chialiva, $325; "Matinal," Aubert, $525; "Dutch Interior," Neuhuys, $1,525; "Cattle at the Ford," Van Marcke, $4,600; "Questioning Prisoners," Detaille, $4,100; "Moonlight," Ochtman, $460; "Winter," Thaulow (pastel), $1,500; "Mother and Child," Courtois, $540; "The Harbor," Boudin, $2,200; "Conformation," Lhermitte, $3,100; "Entrance to the Village," Thaulow, $1,850; "Arc de Triomphe," Raffaelli, $575; "The Gray Jar," Vollon, $1,010; "At the Foot of the Steps," Ridgway Knight, $1,250; "Bretonne au Pardon," Breton, $925; "Landscape," Monet, $1,800; "At Giverney," Monet, $2,900; "On the Nile," Fro-

over.

B. V. & Co Sale

#224 J. F. Millet (Chalk drawing)
"The Shepherd" $2500

#233. J.B.C. Corot.
"Village Houses" $1.000

#236. François Flameng.
Versailles 1805 $950

#241. J.B.C. Corot.
Returning from the Mill" $4000

#244 A. C. Troyon.
"Evening" $3400

#245 J.B.C. Corot.
Twilight $7.100

#246 Henry Regnault.
Automedon & horses of Hercules
$12,500
For Mr. Terrill

Bought by Cottier & Co.

A a
Small
602

CATALOGUE

OF

VALUABLE PAINTINGS

WATER COLORS AND PASTELS

BELONGING TO

MESSRS. BOUSSOD, VALADON & CO.

PARIS

WHO, ON ACCOUNT OF DISCONTINUING THEIR AMERICAN HOUSE AT 303 FIFTH AVENUE, HAVE AUTHORIZED US TO DISPOSE OF THE ENTIRE VALUABLE STOCK CONTAINED THEREIN

AT ABSOLUTE PUBLIC SALE

ON WEDNESDAY, THURSDAY AND FRIDAY EVENINGS
FEBRUARY 26TH, 27TH AND 28TH

BEGINNING EACH EVENING PROMPTLY AT 8 O'CLOCK

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

FROM THURSDAY, FEBRUARY 20TH, UNTIL
THE DATE OF SALE, INCLUSIVE

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY

OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1902

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS

THOMAS E. KIRBY,
Auctioneer.

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CATALOGUE

FIRST EVENING'S SALE

Wednesday, February 26, 1902

BEGINNING PROMPTLY AT 8 O'CLOCK

AT MENDELSSOHN HALL

(*Fortieth Street, East of Broadway*)

WATER COLORS

No. 1

R. F. Stortenbecker

PASTURE AND COWS

A red cow stands looking across the water at the back of the picture. Beside her lies a white one with black head, near which is a black and white calf.

Signed at the left.

Height, 11¾ inches; width, 9¼ inches.

N°. 2

L. Simon

PONT DES ECHELLES

On the left is a view of olive sea breaking white upon the boulders, while curving round from the right is a wall of drab and slate cliffs with yellow grass on top.

Signed at the right.

Height, 6⅛ inches; length, 9¾ inches.

N°. 3

Montague Smyth

NEAR MAESTRICHT

In the center the ground rises with a clump of high trees, beneath which nestles a cottage with red and buff roofs. Cows are lying in the grass in front.

Signed at the right.

Height, 6 inches; length, 0½ inches.

N°. 4

A. Porcher

BANKS OF THE MARNE

On a little spit of land jutting from the left bank are figures, opposite to them in the stream being a barge. On the left is a bunch of willows and woody hills cross the horizon.

Signed at the left.

Height, 7¾ inches; length, 11 inches.

Mrs Draper
30

N° 5

James Little

10.

ON THE MAAS

The brisk sea is dotted with craft, near the front being a tug towing two sail-boats, one of which has green on its side. In the distance is a spit of yellow land with a spire on it, and farther to the right a windmill.

Signed at the right.

Height, 6½ inches; length, 10½ inches.

E Blumenthal
20.

N°. 6

L. Simon

7.5

LES CAPAILLES

In front lies a stretch of water with irregular sandy bank, beyond which are a meadow and a long ridge of bare, sandy ground.

Signed at the right.

Height, 6¼ inches; length, 9¾ inches.

E R Mills
25.

N°. 7

Frank M. Boggs

20.

WINDMILL OF POPPENDRECHT

A windmill, cottage, and trees occupy the center of the picture, showing against a rosy horizon with a primrose sky above. Water fills the front of the picture, with barges and reeds to the left hand.

Signed at the left.

Height, 7 inches; length, 10 inches.

No. 8

James Little

NEAR HAARLEM

A canal flows irregularly between green banks. A little to the left of the center is a windmill, from which houses and trees extend to the right.

Signed at the left.

Height, 6⅛ inches; length, 10⅛ inches.

No. 9

J. H. Van Mastenbroek

A STEAMER LADING

Surrounded by a flotilla of barges lies an ocean steamer, black, with red below the line, the derricks hoisted upon her deck. On the left of the harbor are distant docks and shipping.

Signed at the right and dated 1892.

Height, 9¾ inches; length, 13¾ inches.

No. 10

Paul Joseph C. Gabriel

AUTUMN EVENING

A row of brown sheds with peaked roofs occupies the center of the picture. There are some trees on the right.

Signed at the left.

Height, 9¼ inches; length, 14 inches.

No. 11

Bernardus Johannes Blommers

WOMAN CHURNING

The woman stands in the center churning, while a little child is seated in a low chair to her left. The light from a window streams over a cupboard on the right.

Signed at the left.

Height, 10⅛ inches; length, 12 inches.

No. 12

James Little

ROUEN

From beneath a gateway on the left, over which is a clock in brown architectural frame, comes a woman with a square tray suspended from her shoulders, while another woman, carrying a baby and leading a child, is entering it. On a house to her right is a carved shrine.

Signed at the right.

Height, 13 inches; width, 9¼ inches.

No. 13

Albert Lynch

MA'AMSELLE IS OCCUPIED

A lady, reclining on a sofa, gazes at two gentlemen, in evening dress, who stand behind a table on which is a lamp with large white shade. In front, occupied with sewing, sits a young girl.

Signed at the right.

Height, 15½ inches; width, 10½ inches.

No. 14

J. H. Van Mastenbroek

THE QUAY

On the opposite side of the water stretches the quay, on which wine casks are piled. A row of houses stands back, and round the corner of the quay wall barges are moored.

Signed at the right, and dated '94.

Height, 11½ inches; length, 18¾ inches.

No. 15

Louise Van Parys

GIRL AND PIGEONS

A girl in a pink skirt reaching to her knees, and green stays over her chemise, stands by a table on which is a basket. There is a bundle on a chair to her left, and on the right of the picture two pigeons on a cote.

Signed at the right.

Height, 15¼ inches; width, 11 inches.

No. 16

William B. Van Tholen

CHAPEL

A little chapel stands in a grave-yard. There are three scraggy trees on the left, and to the right a cottage roof against the sunset sky.

Signed at the left.

Height, 12 inches; length, 19 inches.

N°. 17

Willem Roelofs

SUMMER EVENING

Water extends across the front of the picture, with lily leaves on its surface, and the reflection of the dark trees that grow along the opposite bank. Among the trees appear brown roofs, a greenish mill, and, in the distance, another one catching the yellow light. Four ducks are flying on the water near the right of the picture.

Signed at the right.

Height, 11¼ inches; length, 19¾ inches.

N°. 18

Lucius Rossi

THE SEE-SAW

On a terrace, bounded by a balustrade and marked out with a geometrical design of flower beds edged with box, is a decorated see-saw. At the lower end sits a young abbé, who looks up laughing at a girl perched coquettishly on the upper end. Her costume includes a straw hat with yellow streamers, and a frou-frou of white skirt. Figures at the back lean against the balustrade, and two ladies are coming up the steps to the terrace.

Signed at the right.

Height, 13¾ inches; length, 19¾ inches.

No. 19

Willem Roelofs

COWS IN A MEADOW

A herd of cows stand on the right of a level meadow through which straggles a stream, crossed by a little wooden bridge with rails, just before it makes a bend round to the front of the picture.

Signed at the right.

Height, 13 inches; length, 19¼ inches.

No. 20

Louis Apol

SNOWY PLAIN

Over the waste of snow beneath a sunset sky a horse and cart, driven by a man in blue, are approaching. Beyond them, on the right, stands a farmhouse among the trees with an orchard wall stretching to the front of the picture.

Signed at the right.

Height, 11¼ inches; length, 17¼ inches.

No. 21

Albert Lynch

FIVE O'CLOCK TEA

At the end of a long table, spread with the incidents of a five o'clock tea, stands a gentleman in black frock coat, to whom a lady on the left is offering some delicacy. At the other end a gentleman leans over a lady as she eats.

Signed at the left.

Height, 16 inches; width, 12 inches.

No. 22

A. Le Comte

DELFT

It is a dull evening scene in a snow-covered street, that runs along a canal, over which bridges extend to a row of houses on the opposite side. Near the bridge in the front of the picture stands a lamp post, and a row of trees skirt the water. Coming along the path is a woman in brownish dress and white cap, and, in the distance, two figures stand talking.

Signed at the right.

Height, 19¾ inches; width, 13 inches.

No. 23

Lucius Rossi

LA TYROLIENNE

A girl in male Tyrolese costume leans against a balustrade with one foot on the step and her right hand on her hip.

Signed at the left.

Height, 14¼ inches; width, 9¾ inches.

No. 24

James Little

WINDMILL, GHENT

The rolling green country is intersected by a sandy road, along which a cart is approaching the nearer of two windmills.

Signed at the right.

Height, 9½ inches; length, 13 inches.

No. 25

Albert Lynch

ON THE TERRACE

On a terrace, overlooking the sea, reclines a lady in a wicker lounge, with a book on her lap. A naval officer standing to her left rests his hand, which holds a cigar, on the back of a chair, and leans forward. Three palm trees show against the sky to the right.

Signed at the left.

Height, 12¼ inches; length, 15 inches.

No. 26

J. H. Van Mastenbroek

PORT OF NEWHAVEN

The harbor is seen in the evening with pin-points of light reflected in the gray water.

Signed at the right, and dated '96.

Height, 13¾ inches; length, 20½ inches.

No. 27

Bernardus Johannes Blommers

WATCHING THE BABY

In front of a cupboard a woman sits peeling apples, while a little child stands by the cradle in which a baby is sitting up.

Signed at the left.

Height, 14½ inches; length, 20 inches.

No. 28

Charles P. Gruppe

RUSTIC COTTAGES

On the bank of a quiet canal a woman kneels, washing linen, and behind her is a red-roofed cottage, a thatched one showing farther back in the picture. Cattle are dotted over the meadow on the right.

Signed at the right.

Height, 18¾ inches; length, 24¾ inches.

No. 29

Nicolas Bastert

A WINTER EVENING

Half-way down the snowy road is a cart. On the left light glows from the windows of a cottage, and on the right are two other cottages.

Signed at the left.

Height, 16½ inches; length, 24¾ inches.

No. 30

A. Ivan Driesten

FISHERMEN'S COTTAGE

On the edge of the sea stands a rambling, red-tiled cottage, near which a woman is hanging linen to dry. There are a tub and some chickens in the rear.

Signed at the right.

Height, 18¾ inches; length, 27 inches.

OIL PAINTINGS

N°. 31

Mathys Schoevaerdts

1665—— ?

LANDSCAPE AND FIGURES

Coming up the road which winds gently down to a village, a goat-herd is piping as he leads his flock. On the right appears a ruin, mantled with green ; and further down the road sits a man to whom some people have stopped to talk. At the foot is an inn with signboard, before which are horses and figures, while opposite to it is a pond with cows. A walled garden shows beyond the water, and the hilly landscape at the back terminates in blue mountains.

Height, 8½ inches ; length, 11½ inches.

Schoevaerdts, belonging to the Flemish School, was born in Brussels about 1665, and died there, though at what date is unknown. He was a pupil of A. F. Boudewyns, and was successively master and dean of the Guild of Painters in his city.

No. 32

James Little

ANTWERP

The Cathedral tower appears above the end of a narrow street in which are a van and a dray. Set into the corner of a house on the right is a statue of the Madonna, with a blue background and red canopy.

Signed at the left.

Height, 9½ inches; length, 13 inches.

No. 33

Charles Chaplin

WAITING MAID

A young girl, in white cap with a flounced edge, a blue bodice and rosy white apron over a pink skirt, holds a tray on which are glasses and a decanter of red wine.

Signed at the right.

Height, 12 inches; width, 8 inches.

No. 34

Calvin Rae Smith

THE SEAMSTRESS

By an attic window sits a young girl, leaning her head on her hand, her elbow resting on the sewing-machine. A chair is by her side with a work basket on it, and at the back of the room are a bed and clothes hanging on the wall.

Signed at the left.

Height, 8¼ inches; length, 10½ inches.

No. 35

Auguste Emmanuel Pointelin

COAST SCENE

The smooth, gray sea, dotted with specks of sail, extends across the picture. The sandy beach towards the right is sprinkled with patches of sea weed and rises into small green hummocks.

Signed at the right.

Height, 9 inches; length, 14¼ inches.

Pointelin gained his first medal in 1878, one of the second class in 1881, and a gold medal at the Universal Exposition of 1889. He was elected to the Legion of Honor in 1886.

No. 36

Édouard Charlemont

THE PHILOSOPHER

In front of a large old tome that is propped upon two volumes, lying on the red table cloth, sits the philosopher. Dressed in a brown suit with white ruffles at the neck and wrists, he supports his chin on his left hand, and in the other holds a quill pen. Behind him a map, brown with age, hangs upon the wall, and to this side is a window with stained glass.

Signed at the left, at the top.

Height, 7 inches; length, 9 inches.

Born at Znaim, Moravia, 1846, Charlemont entered the school of the Vienna Academy, and later studied under Makart, who enabled him to visit Italy. After extensive travel he settled in Paris, devoting himself to portraits and genre subjects.

No. 37

Edmund Harburger

THE DISCUSSION

In a drab-walled room three men are sitting round a small table on which is a red, round-bodied pitcher. The one on the right, dressed in black, sits back to us and turns half round, raising a glass of beer to the level of his peaked cap. Opposite to him stands an old man in a white jacket with a jug hanging from his right hand, and in the shadow across the table sits a large-faced man, watching the speaker.

Signed at the left, at the top.

Height, 8¼ inches; length, 12 inches.

Harburger, a pupil of the Munich Academy under Lindenschmitt, has acquired a reputation for his genre subjects, many of which are humorous.

No. 38

Emilio Sanchez-Perrier

THE MILL AT OSNY

The placid water, overhung with trees on the left bank, narrows into a race as it approaches the white-walled mill and disappears through an arch in the projecting masonry. On the grassy bank in the foreground is a barrow, near which a woman and child are seated.

Signed at the left, and marked "Osny."

Height, 10¾ inches; length, 13½ inches.

Sanchez-Perrier has been called the "Meissonier of Spanish landscape." He was a pupil of the School of Fine Arts in his native city, Seville, and afterwards studied for some time in France.

No. 39

Auguste Emmanuel Pointelin

LANDSCAPE

A faint line of gray sea stretches below the level of the olive-green foreground, which has a line of brush along its edge and a clump of dark trees to the right. Two smaller trees, almost bare of leaves, also grow near the left; all bending landward from the action of the sea winds.

Signed at the left.

Height, 8¾ inches; length, 14¾ inches.

"Pointelin, among the younger painters exhibiting in the Salon—without any trace of imitation—perhaps comes nearest to the tender poetry of Corôt, and has with most sublety interpreted the delicate charm of cold moods of morning, the deep feeling of solitude in a still expanse."
—Muther.

No. 40

Jean François Raffaëlli

RETURN TO THE COUNTRY

An artisan, barefooted, and carrying his shoes in one hand, and a crooked stick in the other, has halted to study the direction on a signpost.

Signed at the left.

Height, 9¼ inches; length, 13¾ inches.

Raffaëlli's sympathy with the gray life of the poor and his devotion to the monotonous aspect of the Paris suburbs have prompted some of his most characteristic pictures.

E Bonnellow

No. 41

(Replacing painting by Pasini)

Albert Lynch

THE YOUNG MOTHER

The young mother, dressed in a pearl-gray morning dress, sits by the side of the little child in its cradle. A lady in blue dress stands on the other side of the cradle looking at the child.

Height, 15½ inches; width, 10⅛ inches.

No. 42

Jean Gustave Jacquet

HEAD OF A YOUNG GIRL

The head and bust of a young girl is shown, facing three-quarters to her right. She wears a green brocaded dress, with a wine-colored bow at the bosom, and the hood of a blue-gray velvet opera-cloak rests lightly against the back of her hand.

Signed at the left side.

Height, 12½ inches; width, 9 inches.

After his admission into the Legion of Honor in 1879, Jacquet abandoned historical subjects for those representing the charms of womanhood. His portraits and genre pictures are rendered with much beauty of color and texture and with a facile lightness of brush work.

No. 43

Jules Dupré

1812–1889

THE COTTAGE

Past a pool on the right, a path leads across the meadows to a brown thatched cottage, with white wall and straggling out-buildings. On each side of it a bushy hedge of trees extends across the picture, while high above the cottage are scraggy masses of foliage, showing against the white clouds. The sky is a greenish blue, with dark vapor gathering at the sides.

Signed at the right.

Height, 9¼ inches; length, 13⅜ inches.

"Dupré is always a great, true, and convincing poet."—Muther.

M. Knoedler & Co

No. 44

700

Narcisse Virgile de la Peña Diaz

1808–1876

ORIENTAL LANDSCAPE

In the foreground a figure in Oriental costume kneels beside a sheet of water that extends back and passes behind a projection of land, on which is a square building, with overhanging eaves. Figures appear on the terrace, and below it; while, to the right, overshadowed by a tree, are two columns of a pergola. On the opposite side of the water the sloping bank is covered with trees, and on the distant horizon appear the blue peaks of mountains, seen against a rosy, creamy turbulence of cloud.

From the collection of M. Hars, père.

Signed at the left.

Height, 9¼ inches; length, 12½ inches.

"Diaz is a fascinating artist, a great charmer, and a feast to the eyes, and he belongs in the same category as Isabey and Fromentin. A fragment of soft silk, gleaming with gold, and a red turban, were means sufficient for him to conjure up his charming and fanciful land of Turks."—Muther.

Durand-Ruel

N°. 45

Jean Baptiste Camille Corôt

1796–1875

THE POOL—MORNING

The pale gray-blue water that fills the front of the picture is bordered by two grassy banks, sprinkled with flowers meeting in an angle, at which stand two feathery trees, a single fir appearing a little to the right. In the distance on the left appear a clump of bushy willows, a glimpse of a house, and a coppice of gray-blue foliage. In the pale blue sky are a few flots of cloud.

From the collection of Mr. J. S. Forbes, London.

Signed at the right.

Height, 8¼ inches; length, 12⅞ inches.

Corôt wrote to a friend—"One gets up early, at three in the morning, before the sun; one goes and sits at the foot of a tree; one watches and waits.—Bing! Bing! a first ray of sunlight—a second ray of sunlight—the little flowers seem to wake up joyously—The veil of mist mounts, mounts, sucked up by the sun; and, as it rises, reveals the river, plated with silver, the meadows, trees, cottages, the receding distances—one distinguishes at last everything that one had dreamed at first."

E. Braudus

No. 46

1600

Charles François Daubigny

1817–1878

SUNSET AT MERIEL

Across the front of the picture extends a quiet reach of dark gray water, with a patch of warm, creamy reflection from a streak of light amid the fluster of gray cloud in the sky. To the left of the reflection, in shadow, swims a string of ducks. On the bank at the right are a shadowed mass of foliage and one branchy tree with a few tufts of leaves. On the left are houses with lighted windows.

From the collection of Mr. C. F. Singer, Paris.

Signed at the left, and dated 1862.

Height, 6¼ inches; length, 12¼ inches.

After a struggle of ten years, Daubigny won a second class medal in 1848, and one of the first class in 1853. The Emperor was among the purchasers of his pictures, and in 1859 he was invested with the Legion of Honor, being made an officer three years later.

N°. 47

Charles Émile Jacque

1813–1894

THE POULTRY BARN

The chickens are scattered over the straw in front of a gray wall, near the center of which is a niche and water stoup. In front of the group stands a brown hen, and prominent among the rest are a speckled hen and two white ones, near which is a rooster with yellow neck feathers. In the right corner of the picture appears a stone trough.

Signed at the right.

Height, 9¼ inches; length, 12½ inches.

Jacque was a breeder of poultry as well as a painter of them, and no one has better realized their character or made happier use of them as a pictorial motive. It was his good fortune to enjoy a high degree of popularity, his pictures being in great demand, and bringing high prices even during his lifetime.

N°. 48

Jean François Raffaëlli

THE BILL STICKER

A bill sticker, with short ladder on his shoulder and a pail in his left hand, is moving away from a wall covered with advertisements. In the distance on the left are trees, figures, and a cart.

Signed at the right.

Height, 10¼ inches; length, 14½ inches.

Raffaëlli, whose subjects have been chiefly taken from the streets and environs of Paris, gained the gold medal and Legion of Honor at the Universal Exposition of 1889.

No. 49

Antoine Vollon

1833–1900

LANDSCAPE

On the left of the reach of river runs a high bank of foliage, under which a barge is moored, while a figure close by is wading in the water. At the bend of the river in the background buildings dot the bank, and a town is visible in the distance.

Height, 6⅛ inches; length, 7¾ inches.

Vollon varied his still-life subjects with occasional landscapes, in which he shows the same qualities of brush work that have earned him the reputation of being one of the greatest masters of painting of the nineteenth century.

No. 50

Willem Roelofs

LANDSCAPE

The little reach of river has a row of willows on the right bank, above which appears the sail of a boat on another winding of the stream. A rough fence crosses the meadow to the left of the picture, and on the horizon is a distant view of a house and windmill. Overhead are a fluster of gray clouds and a peep of blue sky.

Signed at the right.

Height, 5 inches; length, 8¼ inches.

Roelofs, a native of Amsterdam, trained at The Hague, settled in Brussels. He was recipient of the Orders of Leopold and of Francis Joseph, and was an officer of the Order of Oaken Crown.

M. C. Silverstein
175

N°. 51

Léon Victor Dupré

1816–1877

EVENING

A woman on a donkey has stopped to chat with a man in a blue coat who has charge of a cow and goat. A little way behind a man stoops beside a stream, and on the left of the group is a tall tree with irregular bunches of yellowish-brown foliage, near which are two smaller trees. Layers of cream and rosy cloud appear above the horizon.

Signed at the right.

Height, 5⅛ inches; length, 10¼ inches.

Victor, the brother and pupil of Jules Dupré, "but for his subjection to a more commanding genius might have made an individual place for himself."—Louis Enault.

N°. 52

Ivan Pokitonow

THE WATER CARRIER

A man, bearing two water jars, is mounting the steep street of an Italian village. Coming towards him is a countryman with a donkey that has two barrels slung from its back. On the right of the road are houses with plaster walls and recessed arched doorways, approached by steps. A glimpse of deep blue sky shows in the left corner of the picture.

Signed at the right.

Height, 6½ inches; length, 8½ inches.

The Russian painter, Pokitonow, is identified with minute subjects of landscapes, coast views, and street scenes, executed with much vivacity and skilful nicety of brush work.

No. 53

Alberto Pasini

1826–1899

THE MYSTERIOUS PORTAL

The arched doorway, guarded by sentinels, looms grimly in the center of the wall, which otherwise is interrupted only by a grated window. Following the line of the arch is a decoration of blue enamel tiles, and above appears a red surface. On the right of the entrance stands a man with bare sabre held horizontally in his two hands, while on the other side is a mounted spearman, and by the horse's side a soldier resting his hand on the hilt of his yataghan.

Signed at the right.

Height, 7¾ inches; length, 9½ inches.

Conspicuous among the painters of Oriental subjects, Pasini was an honorary member of the Academies of Parma and Turin, an officer of the Legion of Honor, and recipient of many medals.

No. 54

Jean Boldini

THE HAMMOCK

The hammock is slung in a leafy spot from two trees, and the lady who lies in it, with one pink stocking hanging over the edge, presents a profusion of pink bows and frou-frou.

Signed at the left.

Height, 14 inches; length, 18½ inches.

Boldini's many honors were crowned with the Grand Prix at the Exposition of 1900.

E. S. Palmer
625.

No. 55

Georges Michel

1763–1843

APPROACHING STORM

On the right of the foreground is a road which travels back to the center of the picture, where it catches a pale yellow light. Along its right side runs a stone wall, beyond which appears a cottage with projecting oven, backed by a clump of elms. These spread their dark foliage against a fluster of gray cloud, that grows blacker overhead.

Height, 10½ inches; length, 15 inches.

Michel used to say: "The man who cannot find enough to paint during his whole life in a circuit of four miles is in reality no artist. Did the Dutch ever run from one place to another? And yet they are good painters, and not merely that, but the most powerful, bold, and ideal artists." Every day he made a study in the precincts of Paris—most often at Montmartre.

No. 56

Jan Van Essen

THE GLEANERS

Starting from the left of the picture, a row of wheat shocks extends back to the distant center. In the foreground a woman in black dress, drab apron, and white cap stoops to glean, and another is similarly occupied in the back of the picture.

Signed at the left.

Height, 11¾ inches; length, 15¼ inches.

A pupil of the Amsterdam Academy, Van Essen has established a reputation not only in landscape, but in subjects of tigers and lions.

No. 57

Émile Van Marcke

1827–1890

TWO DONKEYS

Two brown donkeys, with white undermarkings, stand facing each other at the stable door. The one that fronts towards us has a white face, and the other carries his harness. The foreground is covered with dark green grass, beyond which, to the right, are some shrubs.

Signed at the left.

Height, 14¾ inches; length, 17½ inches.

"Van Marcke is a master draughtsman, equally a master of composition, and the grouping and modeling of his animals is always pictorial and true."—Albert Wolff.

No. 58

Jules Dupré

1812–1889

WATERING THE COWS

On the opposite side of the strip of water a brown and a white cow are drinking, while another, driven by a man, appears behind them on the brink of the bank. To the right is a clump of dark-shadowed trees, with a glow of light on one of the trunks. Beyond the stretch of meadow appears the white end of a cottage among trees, and some farm buildings, with brown roofs, show to the right. The primrose and gray-blue sky is streaked with a delicate rose.

Signed at the left.

Height, 12 inches; length, 19¼ inches.

"Jules Dupré is peculiarly the color-poet of the Barbizon group, and sounds the most resonant notes in the romantic concert."—Muther.

No. 59

Charles François Daubigny

1817–1878

ON THE CLIFFS OF VILLERVILLE

A black cow with white face, stands on the edge of a dull green hillock, overlooking a stretch of gray sea.

Height, 16¼ inches; width, 12 inches.

Daubigny received a large share of official honors, and is one of the best loved of the Barbizon group.

Mus. St.

No. 60

Fréderic Henri Kaemmerer

170

THE FLIRT

A young lady is sitting on a garden bench with her hands together on her lap, while a young man leans on the back of the seat looking at her. She is dressed in a blue silk gown with short puffed sleeves; a straw hat tied under her chin with blue ribbons, and white net gloves drawn up to the elbow.

Signed at the right.

Height, 15¾ inches; width, 10¼ inches.

Kaemmerer, though born at The Hague, lives in Paris. He was a pupil of Gérôme, and gained his first medal at the Salon in 1871.

Mus. St.

No. 61

Jules Masse

55

HEAD AND BUST OF A WOMAN

A gold girdle below the bosom clasps the white soft drapery, which is caught together on the shoulder by a gold brooch with red stone. The dark brown hair is surmounted by a crimson headdress.

Signed at the left.

Height, 15¼ inches; width, 12 inches.

No. 62

Alexis Harlamoff

HEAD OF A CHILD

The warm browns of the face are surrounded by luxuriant brown hair, falling over the shoulders. Round the child's neck is a band of black velvet from which suspends a gold cross, and in her ears are rings of yellow pearls.

Signed at the left.

Height, 15½ inches; width, 11½ inches.

Harlamoff, after studying at the St. Petersburg Academy, won the Prix de Rome, and went to Paris, becoming a pupil of Bonnat. He is a member of the St. Petersburg Academy, and has been medalled at the Salon.

No. 63

Johan Hubert Leonardus De Haas

COWS IN A MEADOW

Facing us, on the right of the picture, is a black cow with white tuft between the horns, near which stands a red one, turning to the center. Further back, on the left, beside some small, bushy trees, a brown cow is grazing in the long grass. A straggly path leads back towards distant cows and a village spire.

Signed at the left.

Height, 13¾ inches; length, 19¾ inches.

The success of De Haas as a realistic painter of cattle dates from 1855, when he exhibited two large pictures at the Salon. He has received many decorations and medals.

N°. 64

Pierre Célestin Billet

GIRL KNITTING

Sitting on a bright green bank, a shepherd girl is knitting, the peacock blue of her dress and cap showing against a pale purple sky. In the distance the meadow is dotted with cows.

Signed at the left, and dated 1889.

Height, 17¼ inches; width, 13 inches.

Billet, a pupil of Jules Breton, gained a medal of the third class in 1873; one of the second class in 1874, and a bronze medal at the Universal Exposition of 1889.

N°. 65

Franz Courtens

LANDSCAPE

In a meadow, bordered on the left by a river, stands a windmill, near which are a stack and cottage. On the river bank is a post with swinging arm and bucket attached to it, and nearer to the foreground a shepherd and his dog are seen upon the edge of the grass, where the sheep are coming down to drink.

Signed at the right.

Height, 14¾ inches; length, 23¾ inches.

Franz Courtens, whose studio is in Brussels, won the Grand Prix at the Universal Exposition of 1889.

No. 66

George Hitchcock

AUTUMN LANDSCAPE

A sandy footpath straggles through the rough gray-green grass to two bushes in the middle distance. On the right is a row of poplars, a strip of bright yellow reflection, and a distant windmill.

Signed at the left, and dated 1890.

Height, 17¼ inches; length, 22¼ inches.

"Hitchcock delights also in painting the dunes with their tall gray-green grass and their damp and melancholy atmosphere."—Muther.

No. 67

Georges Michel

1763–1843

MARINE

The coast line curves round from the left, having near the foreground a ragged tree and some brush, and further on a long, low building with a tower, and in the distance another fort-like structure. On the narrow strip of sand are some figures, and in the surf rocks a small boat in which a man is dragging at a net. Above the mast of the boat floats a dark, irregular mass of cloud. On the horizon to the right there are rain streaks, and on the left side of the sky a large patch of bright cloud.

Height, 17 inches; length, 25 inches.

"Georges Michel was the first to light on the idea of placing himself in the midst of nature and not above her; no longer to arrange and adapt, but to approach her by painting her with directness."—Muther.

No. 68

Wally Moes

THE KNITTING SCHOOL

In a dull brown interior six little girls, in two rows of three each, are sitting on large chairs, absorbed in knitting.

Signed at the right.

Height, 18¾ inches; length, 23 inches.

Wally Moes, a pupil of the Amsterdam Academy, has received many medals at European exhibitions for his character genre studies, so good in drawing and agreeable in color.

No. 69

Louise Abbéma

PAVILLON D' ARMÉNOVILLE

Near a glass pavilion a young lady stands on the gravel path offering a biscuit to a black poodle. Her costume is pink with a black feather hat. Near her stands a little iron table on which are a wine bottle and glasses, and behind her stretches a garden.

Signed at the right.

Height, 25 inches; width, 18¾ inches.

Madame Abbéma was a pupil of Henner and Carolus-Duran. She received an Honorable Mention in 1881, and is an "Officer du Mérite des Arts."

No. 70

Jean Charles Cazin

1841–1901

OLIVE GROVE NEAR TOULON

A small hill rises in the middle distance, yellow in the sunshine, and fringed along its base and up its right side with the gray foliage of the olives. Other trees of the same kind dot the brown, ploughed land in the foreground. The sky is filled with warm drab clouds, showing a glint of blue.

Signed at the left.

Height, 17¾ inches; length, 21¾ inches.

Cazin succeeded to the rank of Officer of the Legion in 1889, and at the recent Exposition gained the Grand Prix.

No. 71

Ridgway Knight

CLAIR DE LUNE

On the bank of a river, beside a little wooden platform erected in the water, stands a young girl with her left hand on her hip, over her rough sack apron. A brass bowl is on one side of her, a brown earthenware pitcher on the other. Behind her, the bank curves round to the center of the horizon, which is rosy, with a pale full moon floating above it.

Signed at the right.

Height, 22¾ inches; width, 18⅞ inches.

A pupil of Meissonier, Knight early abandoned the artificially lighted studio for one of glass, which he constructed near his villa at Poissy.

No. 72

Antoine Vollon

1833–1900

PEACHES

On an olive-green table, against a background of the same hue, are a number of large peaches, among which lie some bunches of green grapes. Farther back, on the right, is a tall wine-glass.

Signed at the left.

Height, 18 inches; length, 23¾ inches.

Vollon, one of the greatest painters of the century, and preëminent among the still-life painters of all times, received the highest award at the recent Paris Exposition a few months before his death.

No. 73

Fritz Thaulow

AMBLETEUSE

On the left of the village street are high gray railings and double gates, enclosing a garden, beyond which is a red building, with the sign of "Café." On the right side runs an irregular row of cottages, terminating in trees. There are figures in the distance; a lady in pale blue and a child in white near to the front, and in the foreground two peasants engaged in conversation.

Signed at the right.

Height, 22½ inches; length, 26⅜ inches.

Thaulow, at the recent Paris Exposition, was awarded the Grand Prix.

No. 74

Johann Barthold Jongkind

1819–1891

BOULEVARD PORT ROYAL

The broad, drab-gray street extends straight back, edged with small trees. Near the front, on the right, is a lamp-post opposite a high wall, beneath which stand some figures, while further back are some white houses. On the left of the roadway is a pile of stones, and a wagon containing a huge block is approaching, drawn by one gray horse in the shafts and four leaders of the same color.

Signed at the right, and dated 1877.

Height, 19½ inches; length, 26 inches.

"Like the old Netherlandish painters, Jongkind is most at ease in regions connected with humanity. Houses, ships, windmills, streets and villages, market-places, and all spots that have any trace of human labor, are dear to him."—Muther.

No. 75

George Roux

BEFORE THE HUNT

A young lady in black habit and yellow jacket with blue cuffs and collar, raises her whip in salute as she enters the hall door. At the end of the hall the hunters' breakfast is spread, and among the guests is a man in red coat. Outside, beneath a large tree on the lawn, are assembled the hounds and huntsmen.

Signed at the left.

Height, 24 inches; width, 18¼ inches.

No. 76

William J. Muller

1812–1845

ON THE LYNN

The little river Lynn, which flows out of Exmoor, is shown falling over the stones of its irregular channel between walls of rocks and fern and foliage, a bridge spanning its course in the middle distance. In the foreground on the left stands a big tree, under which is a figure near an eel trap.

Height, 24¼ inches; width, 18½ inches.

Muller during his short life stood beside David Cox as a leader of English landscape. His pictures are grandiose in form and show an admirable lightness of touch, but, being a foreigner, a native of Dantzig, he missed somewhat the particular qualities of color and atmosphere in the English landscape.

No. 77

Fritz Thaulow

THE BROOK

Coming round a bend from the left the brook rushes down the center of the picture, bearing the reflections of the white plaster cottages with dull red roofs that line the right bank. From the door in one of them steps and a railing descend between the foliage to the stream.

Signed at the right.

Height, 24 inches; width, 19¼ inches.

Thaulow has brought the refinement of Parisian influence to supplement the healthy, sincere naturalism of the Norwegian landscape painters.

No. 78

Albert Lynch

THE LETTER

A young girl in a purple dress sits before a gray writing-table, resting her head lightly on her hand and holding the pen in the other. A letter-case lies before her, and on the table are also a gray ink-pot, decorated with green leaves, and a vase of bright flowers. The light streams through the soft creamy blind which reaches half-way up the window.

Signed at the right.

Height, 28¼ inches; width, 21½ inches.

A native of Peru, Albert Lynch has been for many years established in Paris, where he has won many medals.

No. 79

Fritz Thaulow

WASHINGTON SQUARE

Seen across the dark green lawn between the branches of the tall trees, is a row of three-storied red brick mansions with white columned porches and steps. On the right of the grass winds a pathway with branches and a scattering of figures. The trees are bare, except for a few yellow leaves.

Signed at the right.

Height, 25⅜ inches; width, 21½ inches.

Thaulow's youthful memories of the frequent appearance of a red building among the rich greens of the Norwegian landscape have influenced many of his pictures, and it is always interesting to note with what art he balances these brilliant colors.

No. 80

Émile Van Marcke

1827–1890

FEEDING CHICKENS

In the left of the foreground a woman is feeding chickens. Behind her stands a water-mill, in front of which are two tall trees, while on the right is a bunch of foliage.

Signed at the right.

Height, 24 inches; width, 20½ inches.

Van Marcke was medalled at the Salons of 1867, 1869, and 1870; received a first class medal at the Exposition of 1878, and was invested with the Cross of the Legion of Honor in 1882.

No. 81

George Hitchcock

THE DUNES

Two pale yellow flowers show among the long gray-green grass in the foreground, which undulates and rises to a sandy patch on the right. In the middle distance are sheep, and one nearer to the front is in the center of the picture.

Signed at the right.

Height, 37¼ inches; length, 45¾ inches.

George Hitchcock paints the flower gardens and quiet spots in the neighborhood of Egmond, in Holland, where he lives. His pictures have won repeated gold medals, and the ribbon of the Legion of Honor.

N°. 82

Jacques Clément Wagres

ALAIN CHARTIER

A page has fallen asleep in a corridor upon an oak bench, surmounted by a painting on the blue wall of two angels supporting a cartouche with the armorial bearings of three fleurs-de-lys. A bevy of young ladies is entering from a Gothic doorway, and the first of the group stoops down to kiss the sleeper.

Signed at the left.

Height, 40¾ inches; width, 30½ inches.

N°. 83

Jacob Maris

1837–1898

COAST SCENE

On the gray sand, with its shallow pools of water, in which gulls are wading, a sail-boat is beached; a cart and brown horse standing by it on the right, with a man in it who has red breeches and a buff jacket. A brown sail hangs loosely at half mast; there are other sails festooned, and from the blue and white top of the mast streams a red pennant. The sky, pale green on the horizon, passes to a dull gray, with balloon-like clouds and patches of blue.

Signed at the right.

Height, 40 inches; width, 29 inches.

"Jacob Maris, by preference, paints pictures of Dutch canals in the neighborhood of Amsterdam or Rotterdam; pictures which show great refinement in their brownish gray, their breadth and clearness of vision, and quiet harmony, or else he painted parts of the beach in the Scheveningen district."—Muther.

N°. 84

Henry Sandham

A BASEBALL GAME

Bright yellow-green grass surrounds the diamond on which the game is being played, and the grandstands which curve round from the left are crowded with spectators. On the right of the picture is a train passing over the elevated track, and in the distance a view of High Bridge.

Signed at the right, and dated 1894.

Height, 27½ inches; length, 56½ inches.

N°. 85

William Adolphe Bouguereau

THE THISTLE

In a spot sprinkled with blue and yellow and backed by foliage, a little girl stands daintily holding a thistle in her right hand, and looking out of the picture, with her head inclined over her right shoulder. She wears white stays over a chemise with sleeves, and a greenish blue skirt.

Signed at the left, and dated 1899.

Height, 54 inches; width 27¼ inches.

Bouguereau gained the Prix de Rome in 1850, at the age of twenty-five. In the year following his return from Italy he won the first of the long list of honors, which include every distinction that France can bestow upon a painter.

N°. 86

Jules Alexis Muenier

THE DRINKING PLACE

A black pony, ridden by a bare-legged boy, stands drinking in the pale water flecked with green shadows. On the opposite bank a woman is rubbing linen on a washing board beside some willow-trees, beyond which are a meadow and a view of red and gray roofs.

Signed at the left, and dated 1891.

Height, 59 inches; length, 59 inches.

N°. 87

Jean Joseph Benjamin-Constant

CHRISTOPHER COLUMBUS

Columbus is standing at the top of a flight of steps, up which throngs a body of youths in festal garments, carrying olive crowns and rose and yellow flags. A little way back from the head of the steps sit the king and queen, with a high red drapery behind them, on which are embroidered the royal arms of Leon and Castile. In the left foreground is a group of spectators, and flowers are strewn upon the ground.

Signed at the left.

Height, 77¾ inches; width, 60¾ inches.

Benjamin-Constant has received almost every honor that France can bestow upon a successful painter.

SECOND EVENING'S SALE

Thursday, February 27, 1902

BEGINNING PROMPTLY AT 8 O'CLOCK

AT MENDELSSOHN HALL

(*Fortieth Street, East of Broadway*)

WATER COLORS

N°. 88

L. Simon

NONCOURT

Beyond the water in front is a meadow and then a little hill with brown buildings, one of which has a turret.

Signed at the left.

Height, 6¾ inches; length, 9¾ inches.

N°. 89

James Little

DIEPPE

Approaching the entrance of a church is a religious procession; the priest under a red canopy, followed by children in white and men carrying a red banner. People on the left are watching it.

Signed at the left.

Height, 7 inches; length, 10 inches.

No. 90

L. Simon

NEAR NONCOURT

One is looking up a brook to a grove of trees in the middle distance. The ground slopes on the right and in the hollow beyond are pink roofs.

Signed at the right.

Height, 6¾ inches; length, 9¾ inches.

No. 91

Frank M. Boggs

ON THE LOWER THAMES

Fishing boats, with brown, slate, and drab sails, are moored to a red buoy and posts on the left. Across the greenish water appears a town, with smoking chimney-stacks.

Signed at the left.

Height, 7¾ inches; length, 9¾ inches.

No. 92

James Little

HAARLEM

A windmill occupies the center of the picture. On the left of the water in the foreground are houses and a high chimney; and, on the right, shipping. In the background is a long, low building with a turret.

Signed at the right.

Height, 8¼ inches; length, 13¾ inches.

No. 93

James Little

ALKMAAR

At the end of the canal a church tower rises in tiers. On the quay to the right are trees and figures, while the houses on the left come sheer down to the water, and shipping is moored alongside.

Signed on the right.

Height, 9¼ inches; length, 12¾ inches.

No. 94

J. H. Van Mastenbroek

THE FISH MARKET

At the back of the gray water looms indistinctly the roof of the market, beyond which, to the right, is a high church tower, while to the left of it is a white house, over which appears a round tower, with low, cupola roof. Among the shipping, on the right, is a black barge, with a red line below its gunwale.

Signed at the right.

Height, 10¼ inches; length, 14 inches.

No. 95

F. S. Linder

BESIDE THE HONEYSUCKLE

A profusion of honeysuckle grows beside the rail on which the girl's two hands rest as she leans over. Her bodice is of lavender silk with the sleeves turned up, and a black velvet belt, diamond-shaped in front, clasps a whitish-gray skirt that is looped up over a striped petticoat.

Height, 13¼ inches; width, 9¼ inches.

No. 96

Lucius Rossi

AL FRESCO

At a table covered with a white cloth that has a dainty red border, and is laid with blue and white tea service, sits a young lady with fan and parasol. She wears a white skirt with primrose-silk bodice and black high-crowned hat with cockade. A youth in cherry-brown coat leans on the table at the back watching her. Near them is a framework of wood, over which climb vines, and in the distance appears a timbered house.

Signed at the right.

Height, 13¾ inches; width, 9¾ inches.

No. 97

J. H. Van Mastenbroek

OLD HOUSES

At the end of a quay, where the water runs up to a landing-place, is a group of old houses of many stories, with clothes hanging from the galleries.

Signed at the right.

Height, 12¾ inches; width, 9¼ inches.

No. 98

James Little

GHENT

The little market square, with umbrellas, piles of produce and figures, is bounded on two sides by buildings. One of them on the left has a gable surmounted by a statue of Neptune with a trident.

Signed at the right.

Height, 13 inches; width, 9½ inches.

No. 99

F. S. Linder

IRIS

Sitting on a wall, with her light blue stockings in the midst of the gray leaves and purple blossoms of the iris, a young girl is holding up a crimson rose as if to throw it down to some one whom she appears to be watching.

Signed at the left.

Height, 13¾ inches; width, 9¼ inches.

N°. 100

James Little

ROTTERDAM

On the left is a block of houses and a frontage of quay with figures on it, round which the canal passes at a right angle. Boats with brown sails and a barge with green on its hull are moored alongside, and further back to the right appears a building with two towers surrounded by low spires.

Signed at the right.

Height, 13 inches; width, 9½ inches.

N°. 101

James Little

BRUGES

A figure with white cap walks on the left of the narrow street, which is lined on both sides with high houses, from which slanting flagstaffs project. In the center is the Cathedral tower with a white clock-face.

Signed at the left.

Height, 13 inches; width, 9½ inches.

N°. 102

A. Porcher

BANKS OF THE MARNE

The banks of the river in front are reedy; a steam tug appears in the middle distance, and beyond are lines of hills.

Signed at the right.

Height, 11¼ inches; length, 15¾ inches.

N°. 103 "A"

James Little

CANAL: AMSTERDAM

A road by the canal, from left to right. A peasant girl carrying buckets comes down the road. A boat with red sail is moored to the left.

Height, 13 inches; width, 9½ inches.

N°. 103 "B"

James Little

GHENT

A group of houses on the road going through to the right.

Height, 13 inches; width, 9½ inches.

Dr L. E. La Fetra

N°. 103 "C"

James Little

35-

BRUGES

Canal showing two bridges. Tower with clock to the right.

Height, 13 inches; width, 9½ inches.

E du Bocauds

N°. 103 "D"

Omd. B 225

Eisen

LES MOISSONNEURS

Eighteen figures, illustrating one of the scenes from Favart—"Les Moissonneurs."

Height, 10 inches; width, 7½ inches.

J Guggenheim

N°. 103 "E"

27.50

James Little

BETWEEN GHENT AND BRUGES

A road stretching from left to right. In the center a windmill. Two trees on right and two to left.

Height, 13 inches; width, 9½ inches.

2 Abbes
L.T.

No. 103

30

James Little

MECHLIN

There are figures in the open space, bordered by a row of houses with awnings over the shop windows. Behind rises the Cathedral tower, and along a street to the right are a cart and figures.

Signed at the right.

Height, 13 inches; width, 9½ inches.

Blumenstiel
A.L.T.

No. 104

60.

Albert Lynch

THE PANTOMIME

A glimpse behind the scenes shows a girl standing on a chair looking through a window in the "flat" at a pierrot who sings to her, with a guitar. Further back in the drawing-room, ladies and gentlemen watch the performance.

Signed at the right.

Height, 15¾ inches; width, 11 inches.

Albert Smith
A.L.T.

No. 105

60.

Albert Lynch

IN THE PARLOR

With her back to us, a lady in dark gray-blue costume rests her arm upon the mantel-piece and lifts her skirt as she extends her foot to the fire. In front of the hearth sits an old lady with her feet on a cushion, and further back in front of a window is a gentleman upon a sofa.

Signed at the right.

Height, 16 inches; width, 10¾ inches.

N°. 106

James Little

SOUTH HOLLAND.

A man in blue smock carrying a basket and a spade traverses a path between some trees. There is a meadow in the middle distance with a cow on the right and across the horizon stretches a sheet of water.

Signed at the right.

Height, 13 inches; width, 9½ inches.

N°. 107

James Little

AMSTERDAM

In the foreground of the narrow street is a girl, in bluish skirt and white cap and apron, carrying milk buckets. The houses on the right have stories successively projecting, and to one is attached a bracket street-lamp.

Signed at the right.

Height, 13 inches; width, 9½ inches.

N°. 108

De Ranitz

A HARD WINTER

The meadow on the left is covered with snow. A stream stretches straight alongside it, bordered by cottages and trees. It is crossed in the middle distance by a bridge, near which are figures.

Signed at the left.

Height, 14 inches; length, 20 inches.

D. Abbes
ast

No. 109

62.5

Albert Lynch

THE CHARITY BAZAAR

A bazaar is in progress, the stalls being decorated with upright red spears that show against the dull rose hangings of the wall. At a table near the front, over which are festoons and bows of pink ribbon, a lady is serving champagne to a gentleman in a black frock coat, near whom stands another with a wine glass in his hand.

Signed at the left.

Height, 17 inches; width, 12 inches.

E. Lawrence
ast

No. 110

55.

Albert Lynch

RETURN TO THE DRAWING-ROOM

A large wicker chair with silk cushions is in front of the picture, and back of it at a table, on which are a lamp and vase of flowers, stands a young lady in black who is placing a blossom in her dress. The gentleman draws back the portière that they may rejoin the company.

Signed at the right.

Height, 16 inches; width, 10¾ inches.

N°. 111

William Roelofs

SWALLOWS FLYING LOW

Swallows are flying low over a stretch of river, on which are lily pads, while a boat with a man in it lies under the bank on the right. On shore is a grove of trees.

Signed at the left.

Height, 20¼ inches; length, 29 inches.

OIL PAINTINGS

N°. 112

Ivan Pokitonow

COTEAUX DES PYRÉNÉES

From a foreground of level meadow one looks across blue water to the opposite bank, on which appears the beginning of a village street. The land rises on the right to a hill, which catches the sunlight, and in the distance are the peaks of the snow mountains.

Signed at the right.

Height, 5¾ inches; length, 9¼ inches.

M. Sherbourne

1023

No. 111 "A"

ST

L. R. O'Brien

THE RIVER

The stream winds up from the left to the center of the picture. Large tree on the right, houses in the distance.

Height, 14½ inches; length, 21¼ inches.

M. Knoedler & Co

No. 111 "B"

ST

Jean Boldini

Drawing

W. L.

PORTRAIT OF A LADY

A lady sitting in an armchair.

Height, 21 inches; width, 13¾ inches.

N°. 113

Georges Michel

1763–1843

A RAIN CLOUD

A very dark gray cloud, ragged with wind and rain, towers over an amber-white horizon, against which appear the dark masses of two low, flat hills, lying one behind the other. On the one to the right is faintly visible a mill, with another object farther back of it. In the immediate foreground is a bit of another hill top, between which and the distant ones lies a winding depression, covered with dull buff sand.

Height, 10 inches; length, 15 inches.

Michel, "a genuine offspring of the old Dutch masters —of the grand and broad masters, not of those who worked with a fine brush—was already (in 1814) aiming at *l'expression par l'ensemble*, and since the Universal Exposition of 1889 he has been fittingly honored as the forerunner of Théodore Rousseau."—Muther.

R. H. Halliam

110

N°. 114

Jean François Raffaëlli

THE BRIDGE

The bridge, crossing the river with arches, forms the background of the picture, the front being occupied by a quay, and by the sloping road which leads from it to the street level above. On the edge of the water lies a heap of sand that men are loading into a cart, beside which, loosed from the shafts, stands a black horse. At the top of the inclined roadway is a little red house.

Signed at the right.

Height, 12¼ inches ; length, 15¾ inches.

Raffaëlli made his *début* in the salon of 1870 with a landscape. In 1874 appeared the first of his studies of the environs of Paris, with which his brush continued to be occupied for many years. In 1889 he was made a Chevalier of the Legion of Honor, and received a gold medal at the Exposition.

Friedel Bader Schmaltz 460

N°. 115

Jean Gustave Jacquet

LOOKING BACK

Turning to look over her left shoulder, a lady stands in a street holding a stringed instrument of brown wood and ebony, inlaid with mother-of-pearl. She wears an amber-colored bodice and a rose skirt, while her hair is covered by the hood of a long gray-blue velvet cloak.

Signed at the left.

Height, 12¼ inches; width, 10 inches.

Jacquet's recognition came early. He gained his first medal at the age of twenty-two, and eleven years later was admitted to the Legion of Honor. Since 1879 he has been identified with the delineation of piquant types of feminine beauty.

No. 116

Johann Barthold Jongkind

1819–1891

CANAL IN HOLLAND

A pale moon, appearing above a distant swing-bridge, and the fleecy clouds which surround it, are reflected in the dark water that flows to the front of the picture. On the left, timbers are floating, and a two-masted brig lies alongside the wharf. Above the latter stands a high windmill.

Signed at the top, and dated 1868.

Height, 12⅜ inches; length, 16½ inches.

A Dutchman by birth, Jongkind spent the greater part of his life in France, enjoying the friendship of Diaz and Daubigny. His visits to Utrecht and Amsterdam were frequent, and he loved especially to roam along the canals by moonlight. "His style is at once broad and delicate, piquant and powerful."

N°. 117

Antoine Vollon

1833–1900

DIEPPE

Stretching in parallel bands across the picture are the blue-green water of the harbor, the brown quay, its row of houses—drab, white, and reddish—and a pale-blue sky. In the center lies a rowboat, with the oars shipped and a man sitting in it, while against the wall of the quay are smacks with dull-cream or brown sails. To the left a dark barge is moored below a shed.

From the collection of M. Alexandre Dumas.

Signed at the left.

Height, 11¼ inches; length, 19⅞ inches.

"Vollon," says Muther, "has painted everything that is picturesque, and the history of art must do him honor as, in a specifically pictorial sense, one of the greatest artists of the century."

N°. 118

August Hagborg

ON THE BEACH

A fisherman with tarpaulin jacket and hat, carrying a basket under each arm, walks beside a girl in short brown skirt, who holds her basket on her left shoulder. The flat sand is edged with horizontal reefs of rock, and flat sheets of water run in from a gray sea.

Signed at the right.

Height, 20½ inches; width, 16 inches.

Hagborg, a native of Gothenburg, in Sweden, works in Paris. At the recent Exposition he was *hors de concours*.

No. 119

Alberto Pasini

1826–1899

STREET AT TOP KANELS

The narrow street, crowded with figures, is bounded on the right by houses with projecting upper stories, and windows screened by jalousies. Opposite, green trees show above a red brick wall, along which several riders are edging their way through the crowd. Conspicuous among the animated groups is a woman in blue mantle and white veil, approaching in the center, while to the right is a vendor of melons, and to the left a man standing before a little tray on legs.

Signed at the left.

Height, 17⅝ inches; width, 14⅝ inches.

Born at Busseto, near Parma, Pasini early came to Paris and attached himself to the group of oriental painters. The individual character of his work was speedily recognized, and a long list of honors, including the Grand Medal at the Universal Exposition of 1878, culminated in his election the same year as an Officer of the Legion of Honor.

Durand-Ruel 1475

No. 120

Jean Baptiste Camille Corôt

1796–1875

INTERIOR

The wall, ceiling, and floor of the kitchen are in tones of olive-drab. On the left of the brick wall is an arched doorway, through which appears a sunny yard, with trees and the figure of a woman. There is a projecting chimney, with candle-holders on the mantel-shelf, and a cheerful fire below, protected by a fender, to the left of which stands a large brick hob with a pot on it. By a table on the right sits a woman in yellow cap and blue apron. A cat is on the floor, eating from a plate, and a kitten frisks in the doorway.

Signed at the left.

Height, 17 inches; length, 18¾ inches.

Corôt received medals in 1838, 1848, 1855, and 1867. In 1846 he was admitted to the Legion, and made an officer in 1867 on the occasion of the Exposition. After his death, at the Exposition of 1878, he was awarded the Diploma to the Memory of Deceased Artists.

Lt Lehman

730

No. 121

Narcisse Virgile Diaz

1808–1875

THE WOOD GATHERERS

Coming down a sloping path between the trees is a woman dressed in dark blue, with a red cap, carrying a bundle of faggots. Her figure is to the right of a rocky, ferny bank, just within the shade which fills the foreground. Beyond her the pale light falls upon a little clearing and a patch of yellow foliage; then, further back, is a shadowed part and again a lighted glade.

From the collection of Mr. Summarcelli, Paris.

Signed at the left.

Height, 18½ inches; width, 14 inches.

"The pictures of Diaz are not landscapes—for the land is wanting—they are tree-scapes, and their poetry lies in the sunbeams which dance playing around them. 'Have you seen my last stem?' he would himself inquire of the visitors to his studio."—Muther.

No. 122

Constant Troyon

1810–1865

THE VALLEY OF TRÉPORT

In the foreground runs a narrow brook, beyond which the rich, green grass is broken up with brown earth. A red cow with white face grazes in the middle distance, which is bordered by a hedge of low trees, that run across the picture to the left, where on the rising ground are cottages and a church with a spire. Beyond them in the distance appears a steep bluff.

Signed at the right.

Height, 19½ inches; length, 23⅜ inches.

Troyon had a way of giving the character of the landscape that is of the very essence of truth.

No. 123

D. De La Mar

THE HARVEST GIRL

Near some shocks of wheat in which a few poppies are sprinkled, stands a girl, pouring from a red pitcher into a blue and white cup. She wears a gray waistcoat and a brownish-drab dress, looped up over a dull, blue skirt.

Height, 23¼ inches; width, 15¼ inches.

De La Mar at one time shared a studio with Mauve at Amsterdam, and was much influenced by the master.

No. 124

Louis Apol

COTTAGE IN THE SNOW

On the right of a road covered with snow is a dark-gray cottage with high-pitched roof. A flat shed stands near it, and beyond it is another one with its square roof running up to a point. By the grassy bank upon the other side of the road stands an old woman in a dark-blue apron, opposite a line of birch trees, which extend to where the road turns out of sight.

From the collection of M. Hartog, The Hague.

Signed at the left.

Height, 22 inches; width, 17¼ inches.

Apol's pictures of winter and summer landscapes have found their way into most of the collections of Holland.

No. 125

George Hitchcock

TULIPS

Pink tulips in rows fill the front of the picture, succeeded by bands of scarlet and of white ones. The garden is bounded by a hedge.

Initialed at the right.

Height, 22¼ inches; length, 17¼ inches.

Hitchcock established his reputation at the Salon in 1886, with a picture of "Tulip Growing." Since then his pictures have won gold medals in Paris, Berlin, Dresden, and Vienna, and he has received the ribbon of the Legion of Honor.

M. Knoedler & Co

N°. 126

1050

ext

Georges Michel

1763–1842

LANDSCAPE WITH THREE TREES

Three smallish trees, whose foliage forms a single mass, stand upon a brown, bushy bank above the slaty colored water that flows across the front of the picture. Behind the trees appear sloping hummocks of ground, and to the right a stretch of meadow lit with a gleam of yellow light. The sky is a bright whitish-gray, streaked on the right with dark stormy looking cloud.

Height, 19 inches; width, 25 inches.

"In 1843 the year of Michel's death, a dealer," writes Muther, "had bought at an auction sale the works left behind by a half-famished painter, pictures with no signature, and only to be identified because they collectively treated motives from the surroundings of Paris. A large, wide horizon, a hill, a windmill, a cloudy sky, were his subjects, and all pointed to an artist schooled by the Dutch. Curiosity was on the alert, inquiry was made, and it was found that the painter's name was Georges Michel." The wider recognition of his genius dates from the Universal Exposition of 1889.

Mrs Draper

N°. 127

Henri Alphonse Laurent Desrousseaux

LA VALKYRIE

In a gorge, spanned in the middle distance by a natural bridge of rock, stands a female figure upon a stone ledge. She is armed with spear and shield and wears a corselet and winged helmet. On the ground to the left kneels a warrior, attired in skins, supporting a recumbent form.

Signed at the left, and dated 1894.

Height, 25¼ inches; width, 17¼ inches.

Mrs Draper

N°. 128

Auguste Emmanuel Pointelin

OAKS AT TOULEROT

A little runnel of water winds through the foreground of brown-green grass, which dips in the middle distance with oaks on each rising bank, silhouetted against a white, vibrating sky. Between the trees on the right appears the red roof of a cottage.

Signed at the left.

Height, 20¾ inches; length, 25⅝ inches.

Pointelin, one of the strongest and most serious of French landscape painters, received his first medal in 1878. The Legion of Honor was awarded him in 1886, and three years later, at the Universal Exposition, the gold medal. At the recent exposition he gained the Grand Prix.

No. 129

Prof. M. V. Corcos

TOILETTE DE BAL

Against a greenish-blue background the head and bust of a young lady are seen in profile. Her brown hair is done up in a coil upon her head. A pink ribbon and bow decorate her neck, a maze of blue gauze surrounds her bosom, and light-blue satin drapery lies upon her right arm.

From the collection of Mr. Salommon, The Hague.

Signed at the right, and dated '84.

Height, 28 inches; width, 18½ inches.

No. 130

William H. Howe

COWS BY THE WATER SIDE

The water extends across the picture, and in it, near the opposite bank, stands a white cow with black markings on the shoulder and forelegs. With her back to us, she turns half round as a light dun-colored one approaches. Others are scattered over the meadow beyond, on the left of which in the distance are some trees.

Signed at the left, and dated '95.

Height, 23¾ inches; length, 32 inches.

One of our best and most widely known cattle painters, William H. Howe was for ten years a successful exhibitor at the Salon, and besides being the recipient of a long list of medals, is a Chevalier of the Legion of Honor.

Louis Peters

600 -

No. 131

René Billotte

THE VALLEY

The upper part of the picture is crossed by a road, bordered by houses and at the right by a long, low barn. The center part of the road surmounts a steep wall of rock that descends into a little hollow towards which slope grassy banks in the foreground, scattered over with small trees. There is a figure on the left bank and another appears lower down the slope.

From the collection of Mr. G. N. Stevens, London.

Signed at the left.

Height, 21 inches; width, 28¼ inches.

Billotte, a pupil of Fromentin, gained a silver medal at the Universal Exposition of 1889 and was made a Chevalier of the Legion of Honor the same year. At the recent Exposition he was *hors de concours*. He chooses his subjects especially in the suburbs of Paris, delighting in delicate low-toned effects of late afternoon or evening.

Blumenthal / B.
aust 0++/32

N°. 132

Ferdinand Heilbuth

1829–1889

BANKS OF THE SEINE

Three skiffs are moored by the side of a bank, in one of which sits a lady in a pink costume, while three others are sitting among the flowers at the water's edge. The foremost of the group wears a gray dress and purple hat, and the lady behind her is nursing a little dog. Trees extend along the opposite bank, forming a thick mass of foliage, veiled in haze at the end of the reach of river.

From the collection of Sig. Daupios, Lisbon.

Signed at the right.

Height, 22 inches; length, 35¾ inches.

Born in Hamburg, Heilbuth became a naturalized Frenchman, and followed Alfred Stevens in his rendering of the Parisienne. But he places his elegant figures in the open air, most frequently on the banks of rivers, and tones the colors of their costumes with a delicate scheme of sunny vapory atmosphere. Muther calls his pictures "Watteaus of the nineteenth century, as discreet in effect as they are piquant."

N°. 133

Fritz Thaulow

AN EVENING EFFECT

Stars are twinkling in the pale sky, and in the front of the picture is the corner of a kitchen garden with a bunch of tall sun-flowers and some bell-glasses on the ground. There is a little white tool-shed at the back, from which a hedge extends, and over the latter appears a cluster of rosy roofs, with yellow light shining from some of the windows.

Signed at the right and dated '97.

Height, 26½ inches; length, 37 inches.

"Thaulow's pictures are often distinguished," says Muther, "by stillness, health, childlike simplicity, lightness of vision, quietude."

N°. 134

Théophile Louis Deyrolle

THE MUSSEL GATHERER

A fisher-girl with her basket of mussels poised on her right hip stands on an elevation from which a path descends to the shore. The latter curves to the distance, under a wall of cliffs, and over the sand comes a straggling line of fisher-folk returning with their catch. Overhead is a warm evening sky.

Signed at the right.

Height, 32 inches; width, 23¾ inches.

Deyrolle, who was a pupil of Cabanel and of Bouguereau, gained a medal of the third class in 1887, one of the second class in 1889, and a bronze medal the same year at the Universal Exposition.

No. 135

Ridgway Knight

LA SOURCE

Standing at the water's edge among gray flags and yellow iris is a peasant girl, who holds a gray earthen-ware pitcher in her two hands. She wears a dark-blue petticoat and drab dress spotted with red, looped up over it, and has a pink kerchief round her head. The gray-green grass slopes behind her up to a cottage on the right of the picture. The sky is pale yellow, with rosy gray on the horizon.

Signed at the right.

Height, 32½ inches; width, 26½ inches.

Among the honors which Ridgway Knight has received is a gold medal at Munich in 1888; a silver medal at the Universal Exposition of 1889; the Cross of the Legion of Honor 1889, and the medal of honor of the Pennsylvania Academy of Fine Arts in 1893.

No. 136

Émile Justin Merlot

LANDSCAPE AND COWS

Across the center of the picture stands a red cow, behind the head of which, facing us, is a black one with white head. Leaning upon some railings to the right is a woman with a little child by her side. To the left of the picture stand willow-trees, under which two more cows are feeding.

Signed at the right.

Height, 21 inches; length, 28¼ inches.

Merlot, a pupil of Harpignies, known especially for his pictures of cattle and sheep, gained a medal in 1892.

N°. 137

Alfred Von Wierusz Kowalski

A RIDE FOR LIFE

A sledge pursued by wolves is dashing through the snow. In the back seat are a woman and child, and the driver, letting go the reins, holds up his gun, leaning back and looking out at a wolf curled up with its legs in the air. Scrub bushes break the monotony of the dreary landscape.

Signed at the right.

Height, 19½ inches; length, 33 inches.

Kowalski, born in Warsaw, Poland, was a pupil of Brandt, and gained medals at the Salon in 1878 and 1883.

N°. 138

Julien Dupré

TWO COWS AT THE WATERING

A girl in blue, holding her staff in one hand and resting the other on her hip, stands on the edge of a little brook in which a black cow is drinking, while a red one with white markings is on the opposite side of the water. At the back of the group the meadow catches the yellow sunlight, and is bounded by a woody hill.

Signed at the left.

Height, 14½ inches; length, 21¼ inches.

Julien Dupré gained a medal of the second class in 1881, received a silver medal and the ribbon of the Legion of Honor at the Exposition of 1889, and at the recent Exposition was *hors de concours*.

N°. 139

675

Richard Goubie

VISITING THE FOALS

A lady on horseback is watching a bay foal and three chestnut ones that have approached the gate by the side of the road. In the meadow behind them are small trees covered with blossoms.

Signed at the left.

Height, 17¼ inches; length, 25¼ inches.

Goubie was a pupil of Gérôme's, and is known for his excellent studies of the horse.

N°. 140

2800

(Replacing painting by Boudin)

Jules Dupré

MARINE

The sea stretches across the canvas; to the right a boat under full sail, three others farther back.

Height, 22 inches; width, 20½ inches.

N°. 141

George Hitchcock

WINDMILL AND GEESE, HOLLAND

High up in the center of the picture is a windmill, with a few feathery trees to the right of it. In the meadow stretching to the front a flock of geese straggles away from us through the long grass.

Signed with a monogram at the right.

Height, 22¼ inches; width, 17¾ inches.

The Legion of Honor and many other gold medals, gained in various capitals of Europe and at the Chicago World's Fair, have been awarded to George Hitchcock, who make his home at Egmont, in Holland.

N°. 142

J. Groenewegen

COWS

In the foreground on the right is a purplish-brown cow, with white markings on the under part and legs. Behind it a white one and a dun have their noses close together, and behind them stands a youth in a pale-blue blouse.

Signed at the right.

Height, 27 inches; width, 20¼ inches.

N°. 143

L. Chialiva

SHEPHERDESS AND SHEEP

The shepherdess has a basket of red flowers on her arm, and is arranging one of the blossoms in her hat as she stands by a willow-tree on the edge of the stream. Two lambs are in front of her, the rest of the flock being at her back, watched by the dog. Across the gray water the red roof of a frame house shows among the trees.

Signed at the left.

Height, 21⅝ inches; length, 30 inches.

One of the Italian colony of painters in France, Chialiva has chosen the neighborhood of Ecouen, in Normandy, for many of his pictures. He shows a preference for pastoral scenes, with a glimpse of river, is fond of introducing shepherdesses and goose-girls with their flocks.

N°. 144

Jean Ernest Aubert

MATINALE

While cupids disport in the grass by the edge of the sea, a young girl in soft mauve dress descends some steps, holding a greenish-blue drapery lightly around her shoulders. A delicate vapor veils the sea and sky.

Signed at the left, and dated 1893.

Height, 31 inches; width, 19 inches.

Aubert, a pupil of Delaroche, gained a medal of the second class in 1878 and a silver medal at the Universal Exposition of 1889.

No. 145

Albert Neuhuys

DUTCH INTERIOR

The light faintly streams from a window on the left upon the drab walls, dull-red curtains, and old Dutch clock. In the center of the kitchen a peasant woman sits stitching at a dark-blue garment, while, peeping round the back of her chair, a little boy is on his hands and knees, playing hide-and-seek with a tiny child that stands to the left of its mother.

Signed at the left, and dated '99.

Height, 18¾ inches; length, 23½ inches.

Albert Neuhuys's pictures are "deep and genial works of the finest tone."—Muther.

No. 146

Émile van Marcke

1827–1890

CATTLE AT THE FORD

On the edge of a river a girl holds back a calf from following a red and white cow which is about to enter the water, where a white one already stands drinking. Behind the calf is a cow with black and white markings.

Signed at the left.

Height, 18¼ inches; length, 27¾ inches.

Van Marcke, the most individual and forceful of Troyon's successors, won many honors, including the ribbon of the Legion, and when he died the sale of his studio effects was an event of more than usual importance.

No. 147

Édouard Detaille

QUESTIONING PRISONERS

An officer sitting astride a fallen tree is questioning the foremost of a batch of prisoners, who are escorted by a corporal with drawn sword and two privates with rifles. Three other officers are sitting watching the process. At the back of them is a ruined cottage, and behind the prisoners a barn of logs stands upon a stone foundation. Yellow wheat appears at the back, with soldiers beyond.

Signed at the right.

Height, 23 inches; length, 33½ inches.

Detaille, a pupil of Meissonier, is a Commander of the Legion of Honor and a member of the Institute. He gained a medal of honor in 1888, the Grand Prix at the Universal Exposition of 1889, and at the recent Exposition was *hors de concours*.

No. 148

Leonard Ochtman

MOONLIGHT

A road from center of the picture leads to a village. The moon is seen over the houses. Trees to the right and left.

Height, 24 inches; length, 36 inches.

No. 149

Fritz Thaulow

WINTER

(Pastel)

The gray water flows down the center of the picture, over a slight fall about half-way up the stream. The irregular banks are covered with snow, the right one sloping up to a fence, beyond which are buildings and a red factory-chimney.

Signed at the right.

Height, 32 inches; width, 25½ inches.

Thaulow is one of the strongest of the modern school of naturalistic landscape painters, excelling particularly in depicting the effects of snow and the movement of icy water.

No. 150

Gustave Courtois

MOTHER AND CHILD

A soft shawl of dull-olive color envelops the forms of the baby and mother, drawn together in front by the latter's hand which is spread to view, while the fingers of the hand supporting the child also appear. The two heads are close together.

Signed at the left and dated 1888.

Height, 35¾ inches; width, 25 inches.

Courtois, a pupil of Gérôme, was awarded a gold medal and the Legion of Honor in 1889, and at the recent Exposition in Paris was *hors de concours*.

No. 151

Eugène Boudin

THE HARBOR

On the left is a stretch of sand with dark-gray rocks jutting out in reefs beneath a brown wall of cliff, crowned with green herbage. On the slopes across the water are white houses with a red-tiled roof appearing among the gray ones. Towards the right the buildings are only dotted over the green hill, and at the extreme end of the land, near the harbor mouth, where tall shipping is moored, stands a white light-house. A figure in blue with large white cap is approaching over the rocks on the left.

Signed at the left and dated '73 "Portrieux."

Height, 21 inches; length, 35 inches.

No. 152

Léon Augustin Lhermitte

THE CONFIRMATION

Before a side altar in a church with vaulted roof the bishop is administering the rite of confirmation to some children. The pews are filled with people, and standing on the right is a woman with a baby in her arms, holding the hand of a little child in white pinafore. A girl in white kneels before the sanctuary step near the left of the picture.

Signed at the right, and dated 1890.

Height, 34¾ inches; width, 26¼ inches.

Lhermitte, one of the most individual of modern peasant painters, gained the Grand Prix in 1889, was made an officer of the Legion of Honor in 1894, and at the recent Exposition was *hors de concours*.

N°. 153

Fritz Thaulow

ENTRANCE TO THE VILLAGE

Coming down the country road is a gig drawn by a gray horse. On each side of the way runs a strip of grass; bordered on the right by an old thatched barn, and on the left by a brick wall and white fence and gate. These inclose a garden with a patch of sun-flowers growing by a white cottage with thatched gables. Further back appears a red roof, and the turn in the road is marked by a hedge and elm trees.

Signed at the left.

Height, 25½ inches; length, 34 inches.

To the quietude and bigness of the north Thaulow has brought the refinements of French technique. Vigor and subtlety are mingled in his pictures, and their prevailing restfulness gives to his naturalistic subjects a quality of unconscious poetry.

N°. 154

Jean François Raffaëlli

ARC DE TRIOMPHE

The arch is seen from a little way down the Champs-Élysées, the houses on the radiating streets appearing through the trees which have only a thin scattering of autumn leaves. A voiture is approaching in front of the arch, and there are groups of figures sprinkled over the roadway and paths, prominent in the foreground being a lady holding up her skirt and carrying a closed umbrella.

Signed at the left.

Height, 21¼ inches; length, 31½ inches.

"Raffaëlli," says Muther, "is perhaps the most spirited of the naturalists." In his studies of the streets and inhabitants of Paris he has shown himself master of vivid impressions, entirely personal and full of character.

N°. 155

Antoine Vollon

1833–1900

THE GRAY JAR

A tall, cylindrical porcelain vase, whitish-gray, decorated with blue sprays, stands on the left of the composition against a black panel. The rest of the background consists of a corresponding panel of reddish-brown wood work, in front of which shows an old brass tea-urn. Lying on the table between these two objects is a crimson apple and a large yellow pear, both of brilliant hue.

Signed at the left.

Height, 36½ inches; width, 21⅜ inches.

"As a still-life painter, Vollon has never had a superior."—John C. Van Dyke.

No. 156

Ridgway Knight

AT THE FOOT OF THE STEPS

A peasant girl is leaning against the stone balustrade with her foot upon the bottom step, her basket of carrots and leeks being at the top of the low flight. Beside her grows a bunch of pink holly-hocks, with orange-red nasturtiums coiling round their stems. Beyond the garden wall at her back, appears a strip of water, with woods, meadows and faint hills.

Signed at the left.

Height, 32¾ inches; width, 26⅜ inches.

Ridgway Knight won his first medal at the Salon in 1884. And in 1889 received the Cross of the Legion of Honor. He has received medals at the Universal Expositions of 1889 and 1900, and at that of Antwerp in 1894, and a gold medal at Munich in 1892.

No. 157

Jules Breton

BRETONNE AU PARDON

A Breton girl is standing sideways in front of a gray wall, the ends of her white cap being crossed beneath the chin over the bosom of her black dress. In her right hand she holds a string of beads, in the left a lighted taper.

From the collection of Mr. J. S. Forbes, London.

Signed at the left.

Height, 46¾ inches; width, 33¼ inches.

Since Jules Breton won a bronze medal at the Exposition in 1855, he has received every honor that France bestows upon a painter.

Durand-Ruel

Amt X

1800

N°. 158

Claude Monet

LANDSCAPE.

Beneath a yellow rocky bank, surrounded by grassy slopes dotted with brush, the road winds, disappearing about the center of the picture as it descends below the bank on which grow some small trees. The greenish-blue sky is laced with skeins of vapory cloud.

Signed at the right and dated '85.

Height, 22¾ inches; length, 31½ inches.

"Monet has carried the research for expression," says Octave Mirbeau, "further than any other European painter did before him. Notwithstanding the frankness, sometimes a little rude, of his method, no one analyzes with more care, intelligence and penetration, the detail and the character of his landscapes."

Durand-Ruel

2980

N°. 159

Claude Monet

mss++

AT GIVERNY

Six slim poplars stand in a row across the picture, casting short shadows on the grass which is yellow in the sunshine. Beyond them the meadow dips, and the tops of trees appear covered with yellow-green foliage, and still further back are rosy bluish hills against a warm gray sky.

Signed at the right.

Height, 25¼ inches; length, 35¼ inches.

"For Monet man has no existence, but only the earth and light. Except Turner, there is no one who has carried so far the effects of light, of the gradations and reflections of sunbeams, of momentary phases of illumination; no one who has embodied more subtle and forcible impressions."—Muther.

No. 160

Eugène Fromentin

1820–1886

ON THE BANKS OF THE NILE

Figures in Oriental costume are sprinkled singly or in groups over the flat shore that curves round the left of the picture and skirts the front. Not far off upon the smooth water lie side by side two boats with high, pointed sails, creamy and tawny colored, while another boat is moored under the bank, on which are two posts mounted with long swivel arms from which buckets hang. Across the horizon are the warm, rosy cliffs of the opposite shore.

From the collection of Mr. Tiltzer, Manchester.

Signed at the right.

Height, 20 inches; length, 30 inches.

"Fromentin's art, compact of grace and distinction, was the outcome of his own nature. He is a descendant of those delicately feminine, seductively brilliant, facile and spontaneous, sparkling and charming painters who were known in the eighteenth century as *peintres des fêtes galantes*. He is the Watteau of the East, and in this capacity one of the most winning and captivating products of French art."—Muther.

Durand-Ruel

3200.

N°. 161

Claude Monet

0 4 2

LA FALAISE

On the left of the picture the curving stretch of pale, rosy blue sand is walled in with white cliffs, seamed with blue and mauve fissures, and cleft into chines, down which runs the dark yellow verdure that clothes the tops. The wide expanse of water is a greenish white, edged with ripples of white along the sand. Overhead is a gray sky vibrating with warmth.

Signed at the left and dated '96.

Height, 25 inches; length, 32¾ inches.

"And Monet's marines—the sea surprised in its most mysterious rhythmic melody, revealed in its boundless atmospheric vastness . . . with its sand beaches, its cliffs and rocks; the sea, in short, which has become one of the great and absorbing passions of the painter's life, and through which, in magnificent poetic phrases, he expresses for us the penetrating suggestion of the infinite."
—Octave Mirbeau.

N°. 162

Jules Alexis Muenier

EVENING IN PROVENCE

On a slope of high ground and overlooking a pool, a lady reclines with her head resting on her right hand. Over the body of her white gown she wears a black fichu. Firs grow up on the bank, and across the water rises a woody slope with the towers of a building showing among the trees against the sunset sky.

Signed at the right, and dated 1891–1892.

Height, 49½ inches ; width, 30¾ inches.

N°. 163

Pierre Célestin Billet

A SHEPHERDESS

A girl in gray-blue cap and skirt, with her apron looped up, knits as she walks along, followed by her dog. The sheep are scattered over the meadow behind her.

Signed at the right, and dated 1890.

Height, 42½ inches ; width, 30¾ inches.

Billet, who is a pupil of Jules Breton, won a medal of the third class in 1873, another of the second the following year, and a bronze medal at the Universal Exposition of 1889.

No. 164

Adrien Moreau

THE FIANCÉ

A lady and gentleman are sitting side by side on a bank in front of a tree covered with white blossoms. She wears a white dress open down the front over a gray skirt and holds a pair of white gloves and a cane, with which she is tracing upon the ground. Her companion's costume is a white ruff, tunic with gold-embroidered sleeves and high drab boots.

Signed at the left.

Height, 40 inches ; width, 34¼ inches.

Adrien Moreau gained a silver medal at the Exposition of 1889 and was made a Chevalier of the Legion of Honor in 1892.

No. 165

Fritz Thaulow

ESCAUT, OUDENARDE

From under a two-arched bridge at the back of the picture the water is rushing in gray, turbid masses past a bluish-plastered warehouse with brown roof. Beyond the bridge is a cluster of creamy white houses and bright red roofs, and on the left, where the water disappears round a corner, a purplish brick house with slate gambrel roof.

Signed at the left.

Height, 32 inches ; length, 39 inches.

No one has painted water with truer feeling for its varying colors and reflections under the influence of rapid movement.

No. 166

John Swan

THE HOUR WHEN THE LIONS DRINK

The red glow on the horizon is reflected in a large pool, on the edge of which stands a lion, while the lioness and two cubs crouch down to drink. Two white birds are flying over the water.

Signed at the right.

Height, 30 inches; length, 40 inches.

Swan is noted for his skill in drawing lions and tigers and for the romantic feeling which he introduces into his pictures.

No. 167

Josef Israels

INTERIOR OF A COTTAGE

By the side of a wicker cradle in which her baby is asleep, the mother, dressed in black, sits stitching a white garment. There is a little fire at her feet, and on the left of the picture-underneath a window screened with a soft blind, is a table, on which rests a flower pot with pinkish-white geraniums.

From the Paterson Collection, Scotland.

Signed at the left.

Height, 43¼ inches; length, 65 inches.

Israels is the acknowledged chief of living peasant painters. In their sympathetic characterization and in the exquisite nuances with which he renders the diffused tenderness of shrouded light, his pictures have a charm of their special kind which has never been surpassed.

No. 168

Charles Émile Jacque

1813–1894

SHEEP AT THE DRINKING-PLACE

Down a steep-shadowed slope on the right of the picture the sheep are coming down to drink, three already standing in the slaty gray water which glistens with silver. Half way up the bank the shepherdess is lying, with her black dog sitting alert behind her. A dark purple-blue streak crosses the horizon, above which are heavy gray clouds breaking overhead into a mottle of gray and blue.

Signed at the left.

Height, 28 inches; length, 46¾ inches.

Jacque, "the Troyon of Sheep," as Muther calls him, drew them with a knowledge and assurance that has never been equalled. His mastery of engraving, in which he won his earliest successes, gave him certainty of hand, and he had, too, in a remarkable degree the gift of simplification. The Legion of Honor was awarded him in 1867, but in later life his pictures were in such demand that he seldom exhibited, and consequently obtained few medals.

N°. 169

Félix Ziem

VIEW OF CONSTANTINOPLE

On the right of the water which fills the front and center of the picture is a group of shipping, above which rises a steamer with high masts and streams of flags fluttering from its rigging. On the shore behind appear the white dome and minarets of St. Sophia, from which the city stretches in a line toward the horizon. From the brown irregular shore on the left of the blue water a long boat, filled with passengers, is starting.

Signed at the left.

Height, 40¾ inches; length, 62¼ inches.

Ziem received the first of his long series of honors for his views of Constantinople and of St. Mark's, Venice; and these two motives have reappeared continually in his finest pictures.

THIRD AND LAST EVENING'S SALE

Friday, February 28, 1902

BEGINNING PROMPTLY AT 8 O'CLOCK

AT MENDELSSOHN HALL

(*Fortieth Street, East of Broadway*)

WATER COLORS AND DRAWINGS

No. 170

Frendeberg

AN INTERRUPTION

(Sepia drawing)

A young lady turns from her embroidery frame to a gallant who sits, protesting his feelings, at her side. Behind them a maid is handling a large vase upon a bureau.

Height, 7¾ inches; width, 4¼ inches.

No. 171

Antoine Louis Barye

1795–1875

BEAR DEVOURING HIS PREY

In a desolate, grassy spot, surrounded by walls of rock, a bear lies eating his prey.

Signed at the left.

Height, 4½ inches; length, 7¾ inches.

N°. 172

Antoine Louis Barye

A LION

The brown, rolling landscape rises toward the horizon. On the right of the foreground is a lion, to the left a dark rock.

Signed at the right.

Height, 6½ inches; length, 9¾ inches.

N°. 173

Jean Boldini

THE 'CELLIST

(Pencil drawing)

The head and shoulders and the left hand upon the strings are fully rendered, while the body of the instrument is only indicated, and the extended right arm is seen no further than the elbow.

Signed at the right.

Height, 11 inches; width, 9 inches.

N°. 174

James Little

BRUGES

A mill stands in the centre of the flat ground, with a house near it. On the right of the foreground is a small poplar, and another appears near a cottage farther back on the left.

Signed at the right.

Height, 13 inches; width, 9½ inches.

N°. 175

James Little

NEAR ROTTERDAM

A windmill and small cottage occupy the center of the green bank, along the front and left of which is a canal. A barge is moored in the foreground, and on the left shore a sail-boat with red flag.

Signed at the right.

Height, 15 inches; width, 9½ inches.

N°. 176

Albert Lynch

VISITING THE NOVICE

Along a white, vaulted corridor with parquet floor, walks a Sister of Mercy, while behind her at a grating sits a young lady in fashionable costume, who is visiting the novice behind the bars. Both turn to look at the nun.

Signed at the right.

Height, 16 inches; width, 10¾ inches.

N°. 177

Albert Lynch

CONFIDENCES

Near an open door, through which there is the view of another room, a lady in black reclines on the floor with her hands in those of another lady, who sits by her side and into whose face she looks up.

Signed at the left.

Height, 16 inches; width, 12 inches.

N°. 178

Jean François Millet

1814–1875

SHEEP IN A LANE

(Pastel)

The light streams down the lane upon the backs of the sheep, which are straining up to nibble at the hedge, while on the right a projecting bank makes a slight shadow. On this side of the picture are three sheep, one about to cross the path.

Signed at the right.

Height, 14¼ inches; length, 16¾ inches.

"In these days," says Muther, "the very drawings and pastels of Millet, which were bought for six thousand francs immediately after his death, have on the average risen in value to thirty thousand, while the greater number of his pictures rose to a figure beyond the reach of European purchasers, and passed across the ocean to the happy land of the dollar."

N°. 179

Maurice Leloir

THE DRUMMER

Dressed in a blue flowered coat, crimson breeches, and a three-cornered hat with red streamers, the man has a long-bodied drum slung on his left arm, which he beats with his right hand, while playing on a pipe that he holds in his other hand.

Signed at the left.

Height, 13½ inches; width, 10 inches.

No. 180

Antoine Mauve

(Deceased)

CRAYON STUDIES

(Four in one frame)

Signed at the right, "Atelier" A. Mauve.

No. 181

James Little

ANTWERP

Water and quays with brown-sailed shipping moored beside them extend across the picture and behind the row of houses rises the beautiful tower of the Cathedral.

Signed at the right.

Height, 13 inches; width, 9½ inches.

No. 182

W. Von Swatz

COTTAGE IN THE SNOW

A rude bridge, covered like the ground, with snow, leads across a narrow brook to a cottage. In front of the latter is a thatched screen attached to three pollard willows, to the left of which a man is working.

Signed at the left.

Height, 10 inches; length, 13¾ inches.

No. 183

James Little

MECHLIN

At the back of the market scene is a large building, to the left of which is a colossal statue on a pedestal.

Signed at the right.

Height, 13 inches; width, 9½ inches.

No. 184

Paul Helleu

THE HARP

(Crayon)

A young lady is seen standing sideways beside her harp, her head turned towards us and her arm resting on the top of the instrument.

Signed at the right.

Height, 34¾ inches; width, 20 inches.

OIL PAINTINGS

No. 185

Ivan Pokitonow

VIEW OF BESANCOURT

Beyond the foreground of pale green grass, growing brown towards the left, are some small apple trees, in one of which appears a woman in light blue dress, standing at the top of a short ladder. Farther back is a building with a tower, topped by a low spire, and a background of trees shows against the deep blue sky.

Signed at the right.

Height, 5 inches; length, 6¾ inches.

N°. 186

Edward Charlemont

A CAVALIER

The cavalier sits playing a mandolin by the side of a table, on which are a pewter flagon and glass. His costume is red ; a short tunic, with tags round the wrists, and amber ribbons at his knees and rosettes of the same color on his shoes.

Signed at the right, and dated 1890.

Height, 9¾ inches ; width, 7¾ inches.

N°. 187

Albert Lynch

AU BOIS

A young lady in black coat and hat is stepping on to the sidewalk at a point where two trees are growing, near one of which is an iron chair. Farther back the driveway is dotted with carriages and pedestrians, and through the background of foliage houses are visible.

Signed at the left.

Height, 9¼ inches ; width, 12½ inches.

M. A. Shelton

No. 186 "A"

35.

James Little

GHENT

A canal, with barges. A quay to the right, and a pagoda-looking building in the foreground.

Height, 7¼ inches; length, 10¾ inches.

L. W. Krausbauer

No. 186 "B

250.

Jean Gustave Jacquet

HEAD OF A YOUNG GIRL

The head slightly inclined to the left. Wears a pink pompadour dress cut low.

Height, 11¾ inches; width, 9¼ inches.

N°. 186 "C"

Claudie

FANCY HEAD

Young woman in black décolleté dress and white lace.

Height, 16 inches; width, 11½ inches.

N°. 186 "D"

Charles D. Eisen

1720–1778

DREAMING

A girl shields the sleeping boy from the sun.

Height, 10 inches; width, 7½ inches.

N°. 186 "E"

Édouard Frère

THE ARTIST

A young woman is seen painting from still life. By her is a table with a plate of fruits, and a blue jar and pitcher farther back.

Height, 16 inches; width, 13 inches.

N°. 188

Manuel Prieto

GENTLEMEN IN WAITING

Two gentlemen in the elaborate costume of the late eighteenth century are sitting with their feet upon a brazier in an ante-room opening into a corridor, in which are two busts on pedestals. The one in a gray wig is offering snuff to the other, whose peruke is brown.

Signed at the left.

Height, 15 inches; width, 11 inches.

N°. 189

Georges Michel

1763–1843

LANDSCAPE AND COTTAGES

The sandy ground, sparsely covered with brownish-yellow grass, slopes up to the right, where a cottage with dark thatched roof stands below two clumps of trees. Farther back on the edge of the slope is another cottage with a tall chimney. Rolling masses of slaty cloud, darkening towards the right, occupy the pale sky.

Height, 11½ inches; length, 17¾ inches.

Michel did not sign his pictures and seldom sold them. It was long after his death before the world recognized him as a forerunner of Rousseau; a path-finder who lived to see his view of nature justified in the works of younger men, but passed over in his own.

N°. 190

Antoine Vollon

1833–1900

VIEW OF PARIS

A scene on the Seine at the point where the island of the city divides the river into two arms.

From the Coquelin collection.

Signed at the left.

Height, 18 inches; length, 21¾ inches.

N°. 191

Albert Lynch

THE BULL FIGHT

Two ladies are sitting in a grand-stand, looking down upon the arena below. One of them is dressed in a black jacket and drab skirt, while her companion's costume is pale green.

Signed at the left.

Height, 18 inches; width, 12¾ inches.

N°. 192

Pierre Célestin Billet

WATCHING FOR THE BOATS

A fisher-girl with her basket at her side, sits on a high, bare cliff overlooking the sea. She wears a pink bodice, blue skirt, and drab-brown apron.

Signed at the left.

Height, 21½ inches; width, 16 inches.

No. 193

William Adolphe Bouguereau

WAITING HER TURN

A little child with brown hair and eyes sits at a rough wooden table with her hands clasped around a white china bowl. She has full white sleeves and a blue slip, and glances sideways with a slight smile.

Signed on the table and dated 1880.

Height, 19¼ inches; width, 14¾ inches.

From the day that Bouguereau returned home from Italy, after the expiration of his Prix de Rome, he gained recognition, which has been followed by all the honors that France bestows upon a successful painter and by many in foreign countries.

No. 194

Carleton Wiggins

LANDSCAPE AND SHEEP

In a bright green meadow is a group of six sheep, all, with one exception, standing. The meadow gradually rises behind them, and is bounded by a hedge of small feathery trees, along the center of which lie two boulders.

Signed at the left.

Height, 17½ inches; length, 23½ inches.

Carleton Wiggins is one of the foremost American painters of sheep and cattle and, a landscapist of superior merit.

No. 195

Sir Joshua Reynolds

PROFILE OF A MAN

Set against a dark background, with crimson drapery hanging from the neck, the head faces to the left. The hair is gray and bushy, the brows prominent, the nose long and slightly curved, and the moustache and beard are black and sprinkled with gray.

From the collection of the late Sir Frederick Leighton.

Height, 10¼ inches; width, 8 inches.

"Reynolds is one of the greatest English portrait painters, who, resembling most the classical masters, showed in the highest degree the qualities we admire in them."

No. 196

Jan Josefsz van Goyen

1596–1656

RIVER LANDSCAPE

Along the river bank, which runs diagonally across the picture from the left, is a little walled town. In the immediate foreground are some large trees, under which sits a figure near another that is stooping; and at the edge of the green bank two boats are drawn up, in which are three men, while a fourth is reclining on the grass. A church tower appears beyond the walls, and the vista of the town is emphasized in the distance by another town and a spire.

Height, 11¾ inches; length, 15 inches.

Born at Leyden, Van Goyen, after a tour in France, settled in his native city, and then removed to The Hague. He is celebrated for the delicate tonality of his pictures.

No. 197

Francesco Guardi

1712–1793

ITALIAN RUINS

In the foreground is a pool of dark water, with a large stone that catches the light, and near this a man is wading. Beyond the water stands a ruined arch, through which appears in the sunlight the columned portico of a temple. On the left of the picture a strip of light crosses the middle distance, beyond which rises an indistinct mass of hill.

From the collection of Messrs. Agnew & Sons, London.

Height, 11¾ inches; length, 19½ inches.

Guardi was a pupil of Canaletto, whose work he imitated. While his pictures are less precise in perspective and architectural detail than his master's, they are distinguished by charm of style and execution.

No. 198

George Morland

1763–1804

THE DONKEY RACE

The village street is crowded with merry-makers who are watching a donkey race; the winning-post apparently being the post on which hangs the sign of the inn, on the cross arm of which a man sits astride. On the right of the picture is a horse trough, near which a boy has fallen down and a man and a woman stand.

Height, 13½ inches; length, 17¾ inches.

No. 199

Eglon van der Neer

1603–1677

THE TOILETTE

A lady sits with her hands laid upon a large volume that rests on the toilet table. On the latter is a large mirror with a gold frame, a basket, bell, and a metal cosmetic-box with the lid half off. She wears a white wimple over her yellow hair, which is arranged in little curls, a black silk fichu, and a pearly gray satin dress, with stripes of olive braid upon the full sleeves. The chair is upholstered in bright-crimson leather, and at the back of the table is draped a green curtain.

Height, 14¾ inches; width, 11¾ inches.

No. 200

George Morland

1763–1804

RELUCTANT

Standing at a cottage door is a buxom girl, with a buff kerchief over her shoulders, whose wrist is grasped by a young man, while the coachman by his side looks away to the carriage in the background. There is snow on the ground, on a hitching-post, and on the scraggy branches of a tree which shows round the corner of the cottage.

Signed over the door and dated 1792.

Height, 14¾ inches; width, 11¾ inches.

Morland first exhibited at the Royal Academy in 1779, and enjoyed a high reputation for his pictures of country scenes and domestic animals.

N°. 201

Francesco Guardi

ST. MARK'S PALACE

St. Mark's appears in the distance with the campanile on the right, and the long range of the Royal Palace casting a shadow upon the square, which is sprinkled with groups and single figures. Conspicuous in the foreground is a woman begging.

From the collection of the Marquis de Villalobar, Madrid.

Signed at the right.

Height, 13¼ inches; length, 18 inches.

"Guardi was the most ingenious of the school of the Canaletti, not to say one of the cleverest landscape painters of the century. Every stroke of his brush takes effect; in each one of his pictures one sees the nervous exaltation of the hand."—Muther.

N°. 202

George Morland

1763–1804

THE MAD BULL

The tranquillity of a village green has been suddenly disturbed by the onrush of a bull that has escaped from two men. Just in front of the beast's head are a man and woman on a donkey flying at top speed; near by a pony with panniers has come headlong to the ground with its rider; some of the people are escaping into a village inn on the left, while another man runs blindly into the pool. At the back a boy is climbing over some palings which surround a house.

Height, 13½ inches; length, 18 inches.

No. 203

Sir Joshua Reynolds

1723–1792

PORTRAIT OF A YOUNG MAN

A large black hat with turned-up brim throws a transparent shadow on the forehead and eyes of a young man, who is arrayed in steel corselet. The head faces three-quarters to the left, the complexion is a brown yellow, and the hair brown and curly.

Height, 16½ inches; width, 12¾ inches.

When Reynolds, after three years' study in Italy, returned home and exhibited a portrait of Commodore Keppel, his reputation was made and it continued through his life. Only Gainsborough can dispute with him the position of being the finest portrait painter of the English school.

No. 204

David Cox

1783–1859

THE TURF CARRIERS

Along a stony path by the water's edge two women are coming forward, bearing large baskets of turf upon their shoulders. Some distance back is a cart, and beyond it the rocky coast juts across the picture in an irregular wedge. On the far side of it a sheet of water, catching the glow of the setting sun, is bounded by misty hills.

Signed at the left, and dated 1856.

Height, 14 inches; length, 20¾ inches.

"With his rich, brilliant, bold, and finely colored painting, David Cox stands out as perhaps the greatest of Constable's successors."—Muther.

N°. 205

De Boys

FISHING IN THE RIVER

On the right of the composition is a boat in which are three men and a boy, two of the latter being engaged in drawing a net. Across the water on the left are willows, and the land runs out to a little point on which two men are fishing. Behind them the ground rises with a cottage among the trees, and trees continue on the raised bank, which extends along the water to the right. Here figures, and sheep, and horses are returning from work.

From the collection of Mr. Goldschmidt, Paris.

Height, 16 inches; length, 20½ inches.

N°. 206

François Flameng

NAPOLEON AT THE HUNT

In a pool of water near the forest the stag stands at bay, with hounds swimming towards him. On the right of the foreground a huntsman is coupling some hounds, and others are pushing off in a boat. Upon the left of the pond Napoleon sits upon a white horse, surrounded by a brilliant cavalcade of ladies and gentlemen, while two ladies in handsome toilets stand on foot near his horse. In the front of the group a huntsman is winding the recall upon his horn.

Signed at the right.

Height, 38¼ inches; length, 54½ inches.

E. Fischhof

3765

No. 207

Jan Van Goyen

1596–1656

A PORT OF HOLLAND

Fishing boats are moored under a high bank on the right of the picture. On this is a building with gabled roof and a tower, from a pole at the top of which swings a lantern, close by being a little inn with sign-board. The water, dotted with boats in the middle distance, is bounded by a low strip of land on the horizon, on which appears little houses and a church spire. In the foreground on the left a man stands up in a boat—in which there are three other men and their fishing tackle—holding on to a post with his boat hook.

Signed, "V. G., 1652," on the boat at the left.

Height, 14½ inches; length, 21¾ inches.

Born and living for many years at Leyden, and then moving to the Hague, Van Goyen was distinguished from the other marine painters of his time by the delicate tonality of his pictures. He showed a preference for placid water and low horizons, with dreamy effects of light and atmosphere; the perspective being particularly good and the figures well placed.

No. 208

John Crome (Old Crome)

1769–1821

THE OLD MILL

A brownish bank rises steeply on the right with one tree and a gray bowlder half way up it and a background of trees and foliage. In the middle distance a fence comes down the edge of the slope to a plank bridge across the stream on which a man is sitting. Behind is a thatched water-mill surrounded with trees.

Height, 16½ inches; length, 20¼ inches.

"Old Crome was an original talent, painting English scenery with much simplicity and considerable power. His large trees have truth of mass and accuracy of drawing and his foregrounds are painted with solidity. He was a keen student of nature, and drew about him a number of landscape painters at Norwich, who formed the Norwich School."—John C. Van Dyke.

No. 209

Caspar Netscher

1639–1684

PORTRAIT OF A LADY

A lady with light curly hair, wearing a dove-gray satin dress with soft lace round the low neck and sleeves, sits holding a basket of flowers on her lap. She rests her left arm upon a table covered with a red Persian cloth and behind her hangs an amber curtain looped up, while a statue, semi-nude, shows against a background of cypress trees and blue sky.

Height, 21 inches; width, 17½ inches.

Netscher was very popular among the upper classes of the Hague, painting portraits and scenes from their social indoor life, much in the manner of his master, Terburg, though with less breadth of treatment.

No. 210

Sir Joshua Reynolds

1723–1792

PORTRAIT OF SACCHINI

The handsome head, with its gray wig arranged in curled rolls over the ears, is seen nearly three-quarters facing to our right. The lace ends of a white cravat fall between the V-shaped opening of an amber waistcoat; the edges of white show below the brown fur that borders a rich brown robe. The name is inscribed upon the dark background, on which is an oval of paler luminous tint.

Height, 80 inches; width, 24¾ inches.

Reynolds' supremacy as the great portrait-painter of his time was never seriously threatened. He had in a marked degree the power of bringing out the best in the character of his subjects, and when they presented a fine type of face he gives them the additional nobility of dignified pictorial treatment.

No. 211

Tofano

RETURN FROM SHOPPING

Followed by her footman, with his arms full of packages, a lady mounts the steps of her porch. She wears a long sealskin coat, and holds up a green velvet dress edged with fur, carrying a brown muff in her left hand. The circular lawn is covered with snow, while through the iron entrance gates are seen the trees beyond.

Signed at the right.

Height, 32¾ inches; width, 24¾ inches.

N°. 210 "A"

Herman Vander Myn

1684–1741

STILL LIFE

Flowers of brilliant colors in a stone vase and scattered on the table. A bird's nest to the right.

Height, 34 inches; width, 27 inches.

No. 212

Pierre Outin

VISITING THE RUINS

A party of Sicilian tourists of the early part of the last century have arrived upon their donkeys, and a gentleman in long black and yellow striped coat is describing the beauties of the carved capitals, while behind the columns under the vault of the cloister a gallant is urging his suit to a young lady. The donkey boy is whittling a stick.

Signed at the right.

Height, 25 inches; length, 34¾ inches.

No. 213

Eugène Louis Gabriel Isabey

1804–1886

STILL LIFE

A small room, lighted from the left, is crowded with books and bric-à-brac. Volumes, a skull, and vases are among the objects on the table; armor and mandolins hang upon the walls, and the floor is littered with books, jars, and bottles.

Signed at the left.

Height, 36½ inches; length, 47½ inches.

"Isabey's coloring," writes Muther, "is at one time *chic*, capricious, and coquettish, at another it is that of the most delicate faded Gobelin tapestry."

No. 214

J. Scalbert

A PASSING SQUALL

The occupants of a skiff have sought shelter from a rain-storm, and the gentleman, standing up in the boat and grasping the bough of a willow tree, holds a red-lined, lace-covered parasol above the lady's head. Over the shoulders of her mauve silk costume she has drawn a skin mat.

Signed at the right.

Height, 25¾ inches; length, 31½ inches.

No. 215

Pierre Célestin Billet

RETURNING FROM MARKET

Along a broad pathway among the birch woods two young women tread heavily through the snow, with baskets and umbrellas on their bent shoulders. The one nearer to us, dressed in blue, crosses her arms to keep the cold from her hands.

Signed at the right.

Height, 21½ inches; length, 27⅛ inches.

N°. 216

Mihály de Munkácsy

1846–1900

THE EMBROIDERY FRAME

A young lady in lavender silk dress, with a white turn-over collar around the square opening of her bodice, is sitting at an embroidery frame, with the light streaming upon her from a window on the left, which has some flowers in pots on the sill. To the right of the picture is a red leather chair, and a little table with a blue vase, while at the back of the room stands a high oak cabinet.

Signed at the left.

Height, 25 inches; width, 20½ inches.

N°. 217

Victor Marec

THE READING

Beside a table, on which lie articles of needlework, sits an old lady reading a book, while a little girl with her feet on the bar of the chair and her hands clasped on her lap listens attentively. Through a window with lace curtains at the back of the room is a view of houses and a town; and the light streams in upon the end wall and a bunch of yellow flowers upon a little table.

Signed at the left.

Height, 20½ inches; length, 25¾ inches.

Marec won the Prix du Salon in 1886 and a gold medal in 1887.

No. 218

Tony Offermans

THE PATIENT ANGLER

A man sits fishing on the bank of a river under an evening sky.

Signed at the right.

Height, 27½ inches; length, 34 inches.

No. 219

Félix Ziem

CONSTANTINOPLE

On the right of the foreground is a bit of brown shore with a sailboat, rowing boat, and figures. Across the pale blue water, brownish-red houses and shipping line the edge, and behind them rise the mosque of St. Sophia and minarets, beaming with mauve and rosy amber against a primrose horizon simmering with vapor. Higher up beyond appears the city, which stretches away towards the distant right.

Signed at the right.

Height, 10¾ inches; length, 14½ inches.

In 1857 Ziem was admitted to the Legion of Honor for his pictures of the Golden Horn at Constantinople and the Place of St. Mark's at Venice. He has been an officer of the Legion since 1878.

E. de Bocande 210

No. 218 "A"

Frédéric Henri Kaemmerer

SELLING TIN PLATES

A girl in short skirts, pink dress, and white apron takes down from shelf a tin plate to show to girl outside the shop.

Height, 24½ inches; width, 14 inches.

H 1500

N°. 220

Eugène Fromentin

1820–1886

THE ENCAMPMENT

The open space is bounded by sloping sand hills and has some pale green trees and one white stem on the right, and a reddish colored tent on the left of the middle distance. Horses are sprinkled over the encampment, prominent in the centre being a gray one with his tail towards us, and a little to the left of him a bay and a white horse, rubbing their noses together. In the foreground on the right is a group of Arabs.

Signed on the left and dated 1873.
Height, 10¾ inches; length, 17½ inches.

Fromentin's influence as the founder of a school of Oriental art was recognized by medals of the first class in 1859 and 1868, and by officership in the Legion the following year.

No. 221

Jean Baptiste Camille Corôt

1796–1875

LANDSCAPE WITH WOMEN AND COW

On the strip of grass in front of the picture a dun cow stands near two women who are sitting on the edge of a river. Two pollard willows grow on the opposite bank, and farther back to the left are gray farm buildings on the rising ground, while the meadow on the right is dotted with cattle and bounded by a hedge, over which are visible the roofs of cottages. The sky is creamy gray, with a faint suggestion of rose on the horizon.

From the collection of Mr. Forbes White, London.

Signed at the left.

Height, 10¼ inches; width, 18¾ inches.

"It is always the feeling of the country which Corôt applies to his canvas, whatever the aspect."—Albert Wolff.

6850

Mr Stern No. 222

Jules Dupré

1812–1889

THE FROG POOL

An irregular shaped pool is surrounded by shelving meadow, covered with coarse grass. Just beyond the water is a great oak trunk and two smaller ones, their foliage uniting in a mass from which project branches and tufts of leaves. Beyond them to the right appear brown cows and figures, and on the rise of ground farther back a windmill. In the middle distance on the left of the picture is a green-thatched cottage.

Signed at the right.

Height, 9½ inches; width, 13¾ inches.

Dupré's picture in the Salon of 1831 was purchased by the Duke of Orleans. His first medal was received in 1833, and the Legion of Honor in 1849. In 1870 he was made an Officer of the Legion.

1750.

N°. 223

Narcisse Virgile Diaz

1808–1876

YOUNG GIRL AND CUPIDS

While a nude girl sits holding a jewel and chain at arm's length, a little cupid on one side of her reaches up to snatch it, and another, on the other side, lifts up his hands in entreaty. The girl's figure, with a rose drapery under the knees, leans back upon the white cloth that covers the bank, resting her weight on the left arm. At the back is a mass of brown russet foliage, through which a point of light is visible on the horizon.

From the collection of Mr. J. S. Forbes, London.

Signed at the right.

Height, 12½ inches; width, 9¼ inches.

"Diaz invented a style of painting by a mixture of various traditions, seeking to unite Prudhon, Correggio, and Leonardo."—Muther.

Collier & Co

2500

N°. 224 ✓

Jean François Millet

1814–1875

THE SHEPHERD

(Chalk Drawing)

A shepherd with a blanket on his shoulders and a felt hat in his hand, leans on his staff facing to the right. His sheep straggle across the picture a little to the left, feeding on the scanty herbage. In the distance is a hedge and tree.

Signed at the right.

Height, 11½ inches; length, 15 inches.

"Millet's pastels and etchings, his drawings in chalk, pencil, or charcoal, are astonishing through their eminent sensitiveness of technique. The simpler the medium the greater is the effect achieved."—Muther.

No. 225

Jean Baptiste Camille Corôt

1796–1875

LANDSCAPE AND FIGURES

A man in a long gray overcoat and a woman have met upon a path that leads to a meadow, streaked with pale light and skirted by a hedge, above which appears a white cottage. On the right of the pathway is a grove of birch trees, between the stems of which appears a red cow. The sky is pale blue with a white globe-like cloud.

Signed at the right.

Height, 12½ inches; length, 18 inches.

France paid to Corôt the signal honor of an exhibition of his works in the Melpomene, the grand hall of the École des Beaux Arts, and his brother artists, a little before his death, presented him a gold medal as a token of their admiration of the artist and their affection for the man.

No. 226

Narcisse Virgile Diaz

1808–1876

IN THE FOREST OF FONTAINEBLEAU

There is a pool in the foreground, and to the left of it a gray boulder, behind which five beech stems, catching the light, extend in a line to a little opening, flooded with another glow. At the end of the vista the light becomes a paler yellow. In the middle distance is a figure in bright crimson petticoat and white cap.

From the collection of Vicomte Daupios, Lisbon.

Signed at the left.

Height, 14¼ inches; width, 11¼ inches.

"For Diaz nature is a keyboard on which to play capricious fantasies. His pictures have the effect of sparkling diamonds."—Muther.

L G Bloomingdale
1750

No. 227

Narcisse Virgile Diaz

1808–1876

THE FERN GATHERER

On the left of the open glade stand three oaks with twisted irregular branches, and on the opposite side three white stems catching the light. A little in front of the smallest of these, which has a bunch of yellow foliage, is a girl in blue skirt, white bodice, and old rose cap, carrying fern. In the background the tangled undergrowth rises higher, and between the boughs of the oaks a bright flash of light appears in the sky, which is filled above with heavy dull blue clouds.

Signed at the left, and dated 1869.

Height, 15¼ inches; length, 22½ inches.

"With Diaz everything is of the first impulse; his work is thrown off with brio, the enchantment of color carries it along."—Albert Wolff.

L. G. Blooming Sale

1900

N°. 228

Jules Dupré

1812–1889

WINDY WEATHER

A little boat with three sails tosses the spray from its bow as it rides on the slope of a long greenish-blue wave. Further back appear a white sail and a gray spot on the distant dark blue water. Over the horizon is a band of light sky, above which the clouds roll and tumble in masses of dark and lighter gray.

From the Seney Collection.

Height, 14½ inches; length, 18 inches.

"Dupré celebrates the commotion of the sky, nature in her angry majesty, and the most brilliant phenomena of atmospheric life."—Muther.

E. Braudus.

2350.

No. 229

Eugène Isabey

1803–1886

A MORNING CALL

At the foot of a flight of steps a young lady leans against the balustrade, the train of her white pompadour costume falling from her shoulders. High up a little child stands on the balustrade, and a lady in old rose-colored gown puts her arm around it, as she talks to a gentleman on the path below. He wears a pale crimson coat with white stomacher and vest and scarlet stockings. Beyond the heads of the child and lady is an arch of foliage.

Signed at the left, and dated 1852.

Height, 17½ inches; width, 12½ inches.

"Isabey's pretty, picturesquely costumed ladies are grouped together in luminous gardens sheltered by delicate half-shadows, or ascend and descend the castle stairs, letting their long trains sweep behind them and toying gracefully with fan or sunshade, while gallant cavaliers do them homage."—Muther.

No. 230

Jean Baptiste Camille Corôt

1796–1875

LA FERTÉ

Two figures—a woman standing and another with a red cap stooping—appear in the marshy foreground, beyond which is a stretch of water, disappearing round a bend in the bank. On the right is a willow stump, and behind the figures are two trees with soft gray foliage. A warm creamy light fills the lower sky, which grows into a delicate gray blue with flutters of clouds, passing to darker gray at the zenith.

From the collection of M. Fortin, Paris, and of M. Descamps-Scrive, Lille.

Signed at the left.

Height, 17¾ inches; length, 23½ inches.

"Corôt is the supreme interpreter of the serenity of nature."—Mr. Albert Wolff.

R. C. Lincoln

No. 231

Johann Barthold Jongkind

1819–1891

FÉCAMP

A fishing-boat is beached on the sand, and near it some nets are spread out to dry, other boats appearing a little farther back. Among the figures on the left of the foreground is a woman with a child. Beyond some rocks in the middle distance a cliff slopes to the left, with horses on the top. Out to sea is a brown sail.

Signed at the left.

Height, 16¼ inches; length, 23¼ inches.

Jongkind, though a Dutchman, lived and worked much in France, and was one of the strong men who first drew Monet's attention to the direct study of nature.

J. D. Adams

No. 232

7800

Narcisse Virgile Diaz

1808–1876

THE SANDY ROAD

In the foreground a faint shadow covers the sandy road and the strip of grass on each side, extending as far as the point where the path forks into two. Here, standing on the yellow sunlit grass, is a woman in red petticoat and white bodice and cap. On the right of the picture are two prominent gray trunks side by side, other detached trees, and a thick coppice beyond. Over the dark horizon runs a strip of light, and in the sky above are large, warm, white clouds.

Signed at the left, and dated 1869.

Height, 16 inches; length, 23¾ inches.

de Nelle 1901

No. 13-F. 0XXX

When Diaz's period of privation was at length over, the honors flowed in upon him fast. He was medalled in 1844, 1846, 1848, and received the Legion of Honor in 1857. At the Universal Exposition of 1878 his pictures were awarded the culminating honor of a Diploma to the memory of Deceased Artists.

No. 233

Jean Baptiste Camille Corôt

1796–1875

VILLAGE HOUSES

The houses, with dull buff plaster walls and dormer windows in the drab-tiled roofs, stretch across the picture. There are two windows in the second story, in one of which are potted plants, while a woman looks out of the other. The doorway is in a lean-to projection on the left, and in the angle that it forms are piled some fagots, near which are two little children. To the right stands a cart laden with brushwood, and under it are five chickens, which a woman is feeding with grain that she holds in her apron.

From the collection of Mr. Jaquette, Lisieux.

Signed at the left.

Height, 18 inches; length, 21 inches.

At first unsuccessful in obtaining recognition, Corôt's works afterwards became so popular that his income for several years averaged over two hundred thousand francs from his profession alone.

Durand-Ruel 9500

No. 234

Théodore Rousseau

1812–1867

LA RIVIÈRE

In the front of the picture beside a massive boulder sits a woman in blue skirt and red cap. To her left the pasture extends with a sprinkling of birch and small oaks to a distant coppice that runs down to the river which occupies the right of the picture. Along the farther edge of the water runs a wall of cliffs, crowned with amber-green foliage, some of which runs down the fissures of rock to the water. On the latter near the front is a small sail-boat and another one appears farther down the stream.

Signed at the left.

Height, 16¼ inches; length, 25 inches.

"Amongst the rejected of the present century Théodore Rousseau is probably the most famous. In the sequestered solitude of Barbizon he matured into an artistic individuality of the highest calibre and became a painter to whom the history of art must accord a place by the side of Ruysdael, Hobbema, and Constable."—Muther.

No. 235

Constant Troyon

1810–1865

UNLADING THE BOAT

A brown boat with two masts is beached upon the sand, and beside it is a cart with two oxen, and figures in it busy unlading the cargo. A dog is running towards it on the right, and a man, carrying a net, is walking away from the front of the picture. Farther back other boats and figures appear on the edge of the water, and on the water itself is a sailboat, with distant specks on the horizon, where a faint line of blue coast is visible.

Signed at the left, and dated 1857.

Height, 19¼ inches; length, 27¼ inches.

Troyon's mastership was recognized by medals in 1838, 1840, 1848, and 1855. His election to the Legion of Honor occurred in 1849. He was a member of the Academy of Amsterdam, and, after his death, honored by the Diploma to the Memory of Deceased Artists at the Universal Exposition of 1878.

No. 236

François Flameng

VERSAILLES, 1805

Figures are grouped round the basin of a playing fountain, beyond which a long avenue of trees, thronged with people, leads to the palace that shines white in the sun. Prominent in the foreground is a hussar sitting astride a chair, with his arms on the back, his shako lying on another chair. To the right of him sits a young lady in pale yellow green silk dress of the first Empire, by whose side sits a gentleman in red coat, holding his hat on his drab breeches. Two ladies stand to the left of this group, one of them holding the hand of a little child in black.

This is the smaller study for the larger picture of the same subject.

Signed at the right.

Height, 19 inches; length, 28 inches.

François Flameng, the son and pupil of Leopold Flameng, and pupil also of Cabanel, made his entrance at the Salon in 1875, gained a medal of the second class in 1879, and the Grand Prix at the Universal Exposition of 1889.

No. 237

Fritz Thaulow

MARINE

A gray and olive green sea is coming in in rollers and dashing up spray against the slope of the brown sea-wall, which extends from the left of the picture, terminating in cliffs. Trees grow along the roadway, among which a cottage appears.

Signed at the right.

Height, 20½ inches; length, 27½ inches.

Thaulow, in 1892, was elected a member of the recently formed Société Nationale des Beaux Arts, and at the Paris Exposition of 1900 was awarded the Grand Prix.

No. 238

Fritz Thaulow

THE WASHERWOMAN

On the left bank of the stream are open sheds, whose blue wooden roofs overhang the water. At the back, where the stream turns from view, a tree rises above some dull red pointed roofs, and along the curving right bank, which is bordered with brush, a woman is wheeling a barrow of linen.

Signed at the right.

Height, 17¾ inches; length, 32 inches.

A native of Norway, Thaulow studied first at Stockholm and then went to Munich, but, rebelling against the conventions of the latter Academy, he moved to Paris, where be became one of the members of the newly organized Société Nationale des Beaux Arts.

N°. 239

Alberto Pasini

1826–1899

INTERIOR OF A MOSQUE

Near an open window on the left a figure in white turban and lavender robe sits reading. The wall has a blue dado, and to the right is an arch on columns; in the wall above is a window with circular top. In the distance appears a sort of apse illumined with golden light, and at its entrance stands a pulpit approached by crimson steps and surrounded by a canopy.

Signed at the right.

Height, 21¼ inches; width, 17¾ inches.

Pasini received the great medal as far back as the World's Exhibition of 1867. Among the many painters who were attracted by Oriental subjects, he preserved an individuality which has secured his pictures wide popularity.

2006 E.M. Herzog

N°. 240

Narcisse Virgile Diaz

1808–1876

IN THE FOREST OF FONTAINEBLEAU

A figure in deep blue skirt, scarlet tippet, and white cap is coming along the forest glade. The sunlight floods the grass behind her and catches a tree trunk on her right. On the left are three other trees whose foliage forms a glowing maze of green and gold, through an aperture in which appears a glint of rosy, golden sky.

From the collection of M. Chouchard, Paris.

Signed at the left and dated 1858.

Height, 21 inches; width, 17¼ inches.

"Diaz renders the enchantment of the landscape flooded with sunshine, or the forest plunged in luminous twilight with beams filtering through the thick leafage; he dazzles the eye with all the seductions of a grand colorist."—Albert Wolff.

No. 241

Jean Baptiste Camille Corôt

1796–1875

RETURNING FROM THE MILL

Coming along the road from the left is a wagon drawn by a white and a brown horse at the pole and two leaders, on one of which rides a man cracking a whip. Three figures are seated in the wagon on the sacks of wheat, behind them being a sheaf of straw. Farther back on the road two women are walking towards a bunch of trees, beyond which is a wide building and a high spire. On the right of the road the yellowish grass slopes up to a knoll, in which, amongst foliage, show brown thatched roofs and white chimneys.

From the collection of M. Parent, Paris.

Signed at the left.

Height, 22½ inches; width, 21¾ inches.

Corôt, telling of his sketching experiences in Italy, says: "I attempted to sketch, in the twinkling of an eye, the first group that presented itself. If the figures remained in position only for a short time, I had at least the character—the general outline; if they remained longer, I added details."

No. 242

Charles Émile Jacque

1813–1894

SHEPHERD AND FLOCK

On a slight knoll the shepherd leans on his staff while his flock streams past him to a flat of green herbage on the right. On the slope of hills beyond a team is plowing, and at the top is a line of haystacks and farm buildings with a gray church and poplars to the right.

On the right is the memorandum : "Je certifie que ce tableau est bon de vrai, il a été fait vers 1856. Paris, 1886, C. Jacque."

Height, 19¾ inches ; length, 46 inches.

"Jacque could plant a figure on its feet, give life to an animal, or construct a landscape."—Muther.

E McMullen 3000.

No. 243

Narcisse Virgile Diaz

1808–1876

VENUS AND CUPID

On a bank, spread with white drapery, a woman sits with her back to us, turning her body slightly towards the left. Leaning over her and kissing her forehead is another in white soft drapery. A winged Love is offering a bunch of crimson flowers. The background is of foliage, through which appears a dull-gray sky.

Signed at the left.

Height, 25 inches; width, 17¼ inches.

This picture is a careful study of the forms, draped and undraped, and of the harmony of flesh tones, made by the artist and kept in his studio, as a model for the figures that he habitually introduced into his pictures.

N. Morgan Chan

3800

N°. 244 ✓

Jules Dupré

1812–1889

MORNING AT THE FARM

Reflected in the front water is the dark-green foliage, browning towards the top, of a big oak, which stands with some other trees on the left of the opposite bank, and near the center shines the reflection of the white end of the high thatched farmhouse which crowns the sloping meadow. Near it appears the figure of a woman, and, coming down towards the water, is a pale-dun cow, other cows grazing among the trees on the left. Large white clouds overlie the horizon, with strata of white vapor in the blue above.

Signed at the right. Height, 25 inches; width, 21 inches.

"As the last champion of Romanticism, Dupré bore the banner of the proud generation of 1830 through well nigh two generations."—Muther

Effet du matin
Août. Sept. 1889

No. 244 "A"

Constant Troyon

EVENING

A great group of trees in the center of the picture. A road from the left and continuing beyond the trees. Traveling down the road a woman on a donkey, and a man walking by her.

Height, 36 inches; width, 29 inches.

No. 244 "B"

Willem Roelofs

CATTLE DRINKING

River to the left. On the right bank and in the stream a number of cows, some drinking.

Height, 39¼ inches; width, 28 inches.

A Walters

3550

N°. 244 "C"

Fritz Thaulow

MARINE

Great waves breaking on the shore, which is seen to the left. In the background the cliffs. Sea-gulls flying along the waves.

Height, 39 inches; width, 32 inches.

L. G. Brunean

380

N°. 244 "D"

Charles Landelle

COMING FROM THE SPRING

A graceful woman, clad in a white drapery, carries a pitcher on her left shoulder. A brook is seen in the background.

Height, 50 inches; width, 32½ inches.

No. 245

Jean Baptiste Camille Corôt

1796–1875

TWILIGHT

A rivulet issues from a rocky causeway, in the center of which sits a woman with her baby, and flows through the foreground of grass. In the distance is a glimpse of a lake, of wooded slopes and hills, seen beneath the boughs of a large tree that rises on the right of the picture. Through the loose masses of its olive foliage appear rosy flecks of cloud in a blue sky that is streaked with skeins of vapor and becomes creamy towards the horizon.

Signed at the left.

Height, 60 inches; width, 43½ inches.

When Corôt was awarded the ribbon of the Legion of Honor in 1846, his father doubled the allowance which he had been making him for twenty-five years, remarking that "Camille seems to have talent after all." By the time that he was raised to the rank of an officer of the Legion in 1867 it was a new Corôt that, under the influence of Rousseau and of his own nature studies, had been made known to the world. When, after his death, forty of his pictures were collected in the Centenary Exhibition of 1889, the world became fully conscious of what modern art possessed in Corôt; that he had been a "master of immortal masterpieces."

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N°. 246

Henri Regnault

1843–1871

AUTOMEDON AND THE HORSES OF ACHILLES

In the center of the composition Automedon, nude, with red drapery floating behind him and blown across his body, checks the plunging of two horses. With his left hand, erect, clutching the bridle, he looks up at the black horse which rears above him, facing to the right, while with his other hand he restrains the action of a bay that is straining towards the left. The group is on high ground with rocks behind, overlooking the blue waters of the Ægean.

Signed at the right.

Height, 65 inches; width, 47 inches.

Regnault made himself famous by an equestrian portrait of General Prim, which he painted during a visit to Spain about 1868. Killed in the German War, his untimely death threw a halo about his name, and enhanced the already great reputation which he enjoyed as a painter of uncommon talent, surpassed by few in energy of expression and feeling for color.

Knoedler & Co

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Eugène Isabey

1803–1886

SMUGGLERS ATTACKED BY A FRIGATE

On a wild coast, where the rocks tower up in irregular shapes and catch the light on their peaks and the sea is breaking in heavy waves, there is a little fleet of boats laden with smugglers and merchandise. All is commotion, for a frigate has appeared, and in the boat nearest to the front a man stands at the gunwale, shouting directions to the other crews.

Signed at the right and dated 1837.

Height, 61 inches; length, 75½ inches.

Isabey won his first medal in 1824 and others followed in 1827 and 1855. He was elected to the Legion of Honor in 1832 and made an officer in 1852.

BRONZES

N°. 248

Antonin Mercié

ALMÉE

A bronze statue from a painting by Gérôme.

Height to the top of the head, 15½ inches.

N°. 249

Antonin Mercié

PHRYNÉ

A bronze statue of the Athenianhetaira, Phryné, with her arm before her face, as she appeared before the judges; from a painting by Gérôme.

Height, 15⅛ inches.

N°. 250

Antonin Mercié

PHRYNÉ

A larger size of the above statue, in bronze on marble base.

Height of statue, 28 inches; of base, 5 inches.

N°. 251

Antoine Louis Barye

CENTAURS

A bronze group of two centaurs, on velvet-covered base.

Height of statue, 13½ inches; of base, 4 inches.

N°. 252

THE COLLEONI

A reduction in bronze on black marble pedestal of Verrocchio's statue of Bartolommeo Colleoni in Venice.

Height of pedestal, 6¾ inches; of statue, 13 inches.

N°. 253

Alexandre Falguière.

LA CIGALE

The nude figure in bronze of a young girl with a lyre; from a painting by Gérôme.

Height, 14⅞ inches.

Knoedler & Co
590
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e+c

No. 254

THE DELUGE.

Eighteenth Century

Bronze group, beautifully modeled and of rich patina.

Height, 21 inches ; length, 19 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

Auctioneer.

BRONZES

No. 255

Frémiet

ST. GEORGE

Gilded bronze

Height, 22 inches.

No. 256

Frémiet

BEAR, CUBS, AND SATYR

Length, 20 inches.

No. 257

Frémiet

WOUNDED DOG

Height, 10 inches.

No. 258

Antonin Mercié

THE SWORD DANCE

From a painting by Gérôme.

Height, 12 inches.

N°. 259

Frémiet

HOUNDS

Height, 9 inches.

N°. 260

Frémiet

DACHSHUNDS

Height, 6 inches.

N°. 261

Frémiet

ST. MICHAEL

Height, 24 inches.

N°. 262

Frémiet

ST. MICHAEL

Gilded bronze

Height, 16½ inches.

N°. 263

Frémiet

GALLIC WARRIOR

Height, 16½ inches.

N°. 264

Frémiet

ROMAN WARRIOR

Height, 16½ inches.

N°. 265

Frémiet

ISABEAU DE BAVIÈRE

Gilded bronze

Height, 18 inches.

N°. 266

Frémiet

ROMAN CHARIOTEER

Height, 16 inches.

Nº. 267

Frémiet

RACE HORSES

(A Pair)

Height, 18 inches.

Nº. 268

Frémiet

JOAN OF ARC

Height, 29 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

Auctioneer.

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213	Drolum	S	400
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